LIFESTYLE: HIRSCH ON ONLY CHILDREN AND THE CHANGING VIEWS OF THEM

EDUCATION: COLLEGE RECRUITING AND NEW PROVISIONS FOR 'ALIEN' STUDENTS

BOOKS: SCIALABBA ON CHRISTOPHER LASCH, CLAY ON ERICA JONG

THE BOSTON
Phœnix

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132 pages

IN ARTS
LOCAL HEROES
SALLY CRAGIN ON THE DEL FUEGOS, THE TURBINES, NOONDAY UNDERGROUND — AND THE BOSTON ROCK SCENE THEY DEFINE

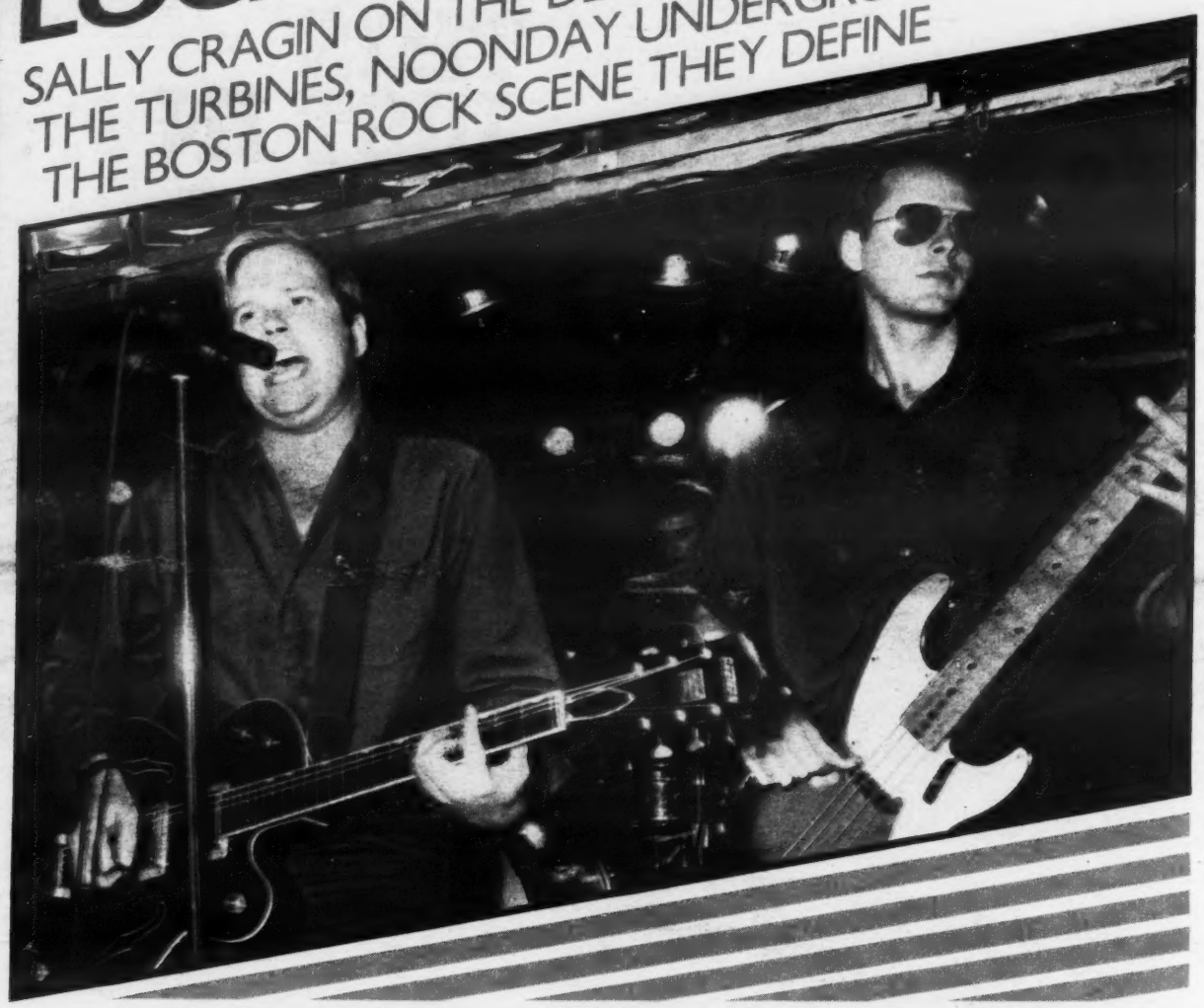


PHOTO BY PHIL-IN-PHLASH

BEGINNING IN BERKELEY

Free Speech and the age of protest

by Steven Stark

BERKELEY, California — The participants from both sides of the battle that sparked the student dissent of the 1960s are now scattered far beyond the hills surrounding Berkeley. One of the former students is a schoolteacher; another is an unemployed steelworker; still another practices public-interest law. On the opposite side, the young prosecutor who helped organize the arrest of the dissenters, Edwin Meese, will probably be the next attorney general. And the man who began his political career running against the "mess at Berkeley" has just been re-elected president of the United States.

Twenty years ago this fall, the Free Speech Movement (FSM) gripped the Berkeley campus of the University of California and led to the first widely publicized student protests of the 1960s. Those confrontations, more than anything else, marked the beginnings of what we now commonly refer to as the '60s. With its teach-ins, building takeovers, and mass arrests, the Free Speech Movement provided a model for the antiwar movement and student dissent that soon followed. The FSM gave the culture a new glossary of slogans, including "Never trust anyone over 30," and "I am a human being. Do not fold, spindle, or mutilate." And it produced counterculture heroes such as Mario Savio and Jerry Rubin.

The Free Speech Movement is worth examining on its anniversary for its own sake; the story is a compelling saga that evokes strong memories. But its significance is greater than that. Today we tend to look back on the 1960s as a time both of hope and of unsettling cultural and political discord. During those years the Free Speech Movement and even Berkeley itself became well-known symbols for the forces feeding that upheaval. The story of

Continued on page 6

HE TOLD YOU SO

A post-election conversation with Paul Tsongas

by Richard Gaines

Fewer young people are joining the liberal cause in 1980 than in the 1960s. Our case seems less compelling now. We must look at the world with fresh eyes, and understand why.

—from Paul Tsongas's address before the national convention of Americans for Democratic Action (ADA), June 14, 1980

Paul Tsongas is not the pandering sort. He had ditched the conventional staff-written paean to the bastion of traditional liberalism to warn the ADA that it was becoming increasingly irrelevant. In the process, he offended a lot of his associates. Still, he'd gotten into the business not to make friends, but to influence people.

Since the Democratic debacle in 1980 (notably in his 1981 book, *The Road from Here*), Tsongas has argued that Democrats must convince the voters that the party is competent to run the economy if they are to win the presidential elections. With that goal in mind, Tsongas last year again caused raised eyebrows by his endorsement and promotion of Ohio Senator John Glenn as the Democratic candidate best suited to face Ronald Reagan. But then, Tsongas has always been a fountainhead of unconventional wisdom.

In a conversation that lasted about 90 minutes last Monday afternoon, Tsongas spoke about the depressing state of the Democratic Party. There was frustration in his voice, which is understandable: he had foreseen the trap that was Walter Mondale, and had warned against it.

We also talked about Republicans and the dilemma Ronald Reagan faces in choosing policy options to reduce the federal deficit ("He doesn't have the votes to do

Continued on page 10

65453-49

DON'T QUOTE ME

BY MARK ZANGER

I have been watching TV news but finding it hard to criticize. Perhaps because the three local VHF stations are so competitive, they tend to converge in their treatment of news. Any innovation, whose success will be apparent from the *overnight* computer ratings, will be copied by the other stations in the race. There has been little recent progress in news gathering. Assignments still come mainly from the morning *Globe* and *Herald*, and the AP overnight news "budget," a list of events that the dailies use to make assignments.

So the six o'clock news on all three stations is about the same news. One station has better videotape on one story, and another station has an exclusive interview, and the third has a couple of suburban stories the other two missed. As I see these advantages repeated a few times on a particular station, I will so report, but my advice for now is that you might as well pick an anchor with an honest face.

The exception is Channel 3, on Boston cable. The Neighborhood Network News (NNN), on weekdays at 5:30 p.m. and replayed at 9, is something completely different. NNN is a half-hour broadcast produced largely by Boston residents, BU journalism students, and community-newspaper reporters, all working for $25 a story. They seem to generate their assignments in the old-fashioned way — from personal sources. Since about 90 percent of what happens never gets into the papers, a lot of what appears on NNN is exclusive.

What ought to be an amateur operation frequently scoops the pros for several reasons. One is the surprising clout of local-only TV. NNN had the only full-length interview with George Collatos before the Anzalone conspiracy trial, a hilarious tape that makes clear to any doubters why Anzalone was acquitted. It also contains the immortal answer to why Collatos asked a developer for $10,000 in cash: "Because I thought he'd give it."

NNN then broadcast a full-length reply interview with Ted Anzalone, in which Kevin White's fund-raiser, who did not testify at his own trial, said he took a sealed envelope from a developer and handed it to White. The envelope allegedly contained $4000, and that would be, at best, an illegal campaign contribution. We await an interview with White on NNN to follow that envelope.

Such half-hour interviews, pressed forward by NNN anchors **Ted O'Brien** and **Eileen Jones**, are all the more remarkable considering that NNN is run, under the terms of the city's cable contract, by the Boston Community Access and Programming Foundation, whose first 18 trustees were appointed by Kevin White and include such White stalwarts as **Micho Spring**, **Robert Ryan**, and **Edward McCormick**. They've put truth above politics on NNN.

New ground is also being broken outside the studio. Education reporter **Georgia Mattison** uses the station's clout to go inside Boston schools and investigate in far greater detail than any other TV reporter, or either newspaper. She is the only ed-beat reporter to emphasize issues of pedagogy. It would be hard to top her report on the Trotter magnet school. She taped a soap-opera-style student-reading of *Anne Frank: The Diary of a Young Girl* and got a quick definition of the principal's job from the source: "I let the children know how important they are and that they are in a special school."

Despite low budgets and little equipment, NNN has the impact of "professional" TV because it concentrates on the visuals. The reporters neither dress nor read as well as their commercial counterparts, but they produce unusual and striking images. NNN has invested in keeping two camera crews on the road. Channel 2, by comparison, continues to struggle along with one.

BU student **Hope Kelly** produced a show comparing lifestyles in two Boston housing projects. I've seen such stories before, but I've never seen a cutaway shot of kids chewing on a tablecloth.

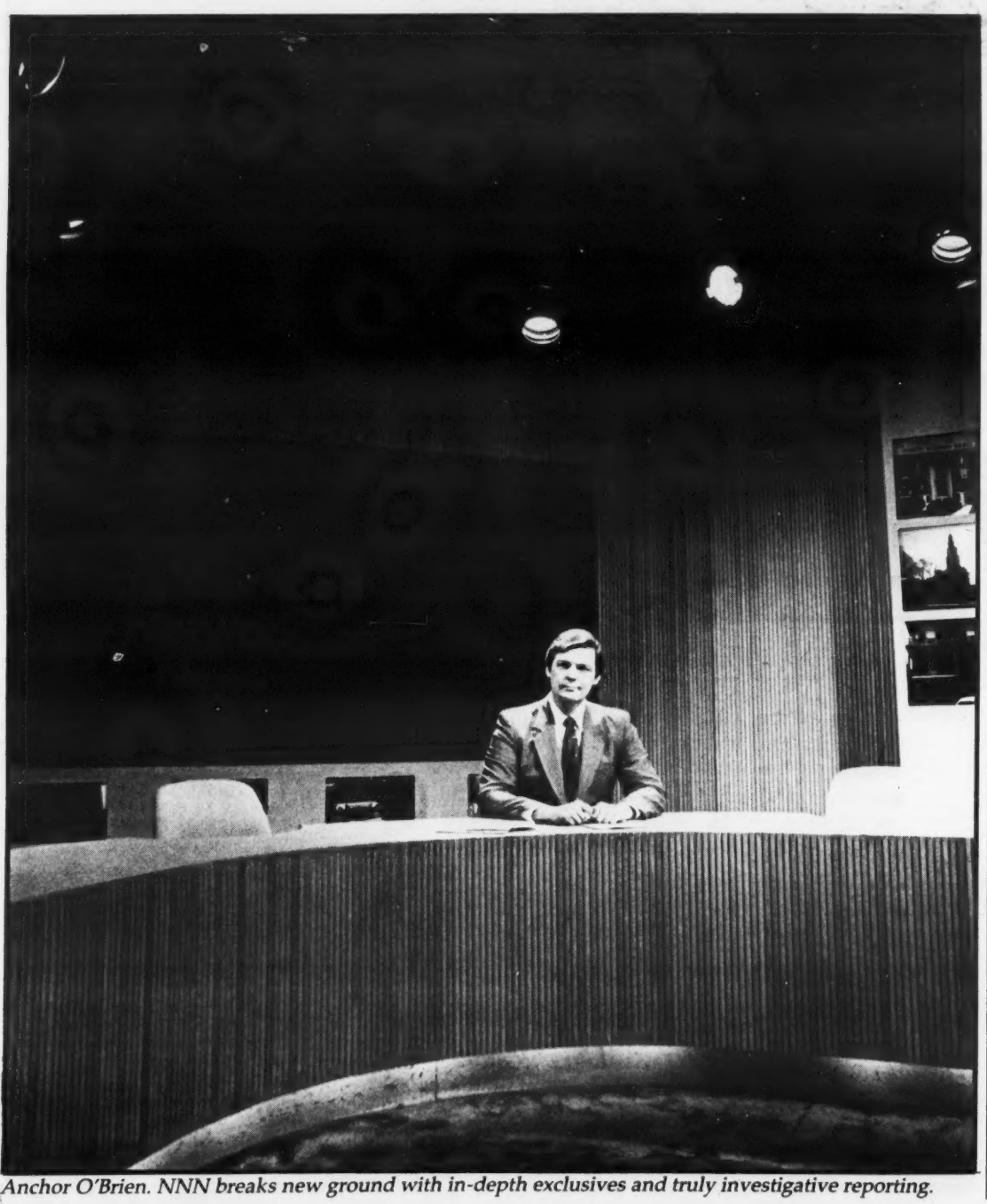
Sports producer **Ken London** of Brighton did a typical training-camp interview with fighter Sean Mannion. But he ran the voice over a tape showing Mannion working hard on the heavy bag, and hooking his jab every time. It was the definitive predictor of Mannion's brave failure in his title shot.

BU student **Deborah Shariff** did a feature about Haitians in Boston. I've seen a few of those, but none with a taped voodoo ceremony.

Like people in the real city, reporters on NNN have accents. BU graduate student **Yung-Ching Lin** initially can be hard for white Americans to understand, but her reports are must-sees in Chinatown and in the Asian enclaves of Allston and Brighton. *Dorchester Argus-Citizen* reporter **Chris Lovett** knows how to say "three-deckah" correctly and without condescension. Fenway resident **Camille Heron** narrates stories about the elderly; her rounded tones immediately carry me back to Duke Ellington's. And when *Waterfront Review* reporter **Frank Conte** interviewed North End activist Sal Tecce on depressing the Central Artery, it was a concerto in dese, dems, and dose. Our commercial stations recruit from all over the United States to find reporters with "neutral" accents — why? Boston ain't no neutral city.

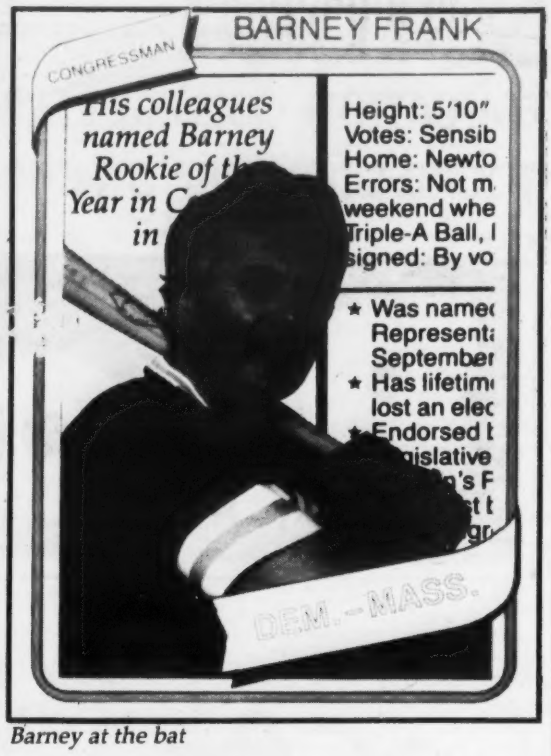
Some things on NNN could go straight onto

Continued on page 30



JEFF THIEBAUTH

Anchor O'Brien. NNN breaks new ground with in-depth exclusives and truly investigative reporting.



Barney at the bat

THIS JUST IN . . .

EDITED BY SCOT LEHIGH

A REAL CARD

First came baseball cards, then football cards, then Batman cards, then a whole wheelful of others, including, most recently, Michael J cards. Now come political cards. The first features one of the undeniable All-Stars of Massachusetts politics, Congressman Barney Frank. The card shows Barney, bedecked in a baseball jersey, posed in the classic hitter's stance. On the flip side, it lists his height and weight (5-10 and 195, the latter scrawled in over a crossed-out 270), and some other tidbits like "Bats: Left. Throws: Hard. Votes: Sensibly. Runs: Every 2 years. Errors: Not Many. ERA: For it. Home runs: Almost every weekend when Congress is in session." To the left, the traditional flip-side cartoon shows a player at bat, with the caption, "His colleagues named Barney Rookie of the Year in Congress in '82!" And then, of course, there are the highlights of Barney's career, including: "Was named one of top 6 members of the US House of Representatives by *Washington Monthly* magazine, September, 1984," and "has lifetime record of 6 for 6 at ballot box — has never lost an election."

Democratic political strategist Daniel Payne, who produced the card as a keepsake for campaign contributors, says it was a natural offshoot of the successful TV ad he did for Barney in his 1982 race against Margaret Heckler. That ad showed Barney rapping a hit in a softball game and sliding safely into home, as a voice intoned that Barney's colleagues had voted him rookie of the year in 1982.

Does Payne, who works for a number of equally important, if far more dour, Democrats (among them Michael Dukakis and John Kerry), think the day will come when a politico will be able to collect all 535 congressional cards? Maybe, but he's dubious. "I would assume that it will meet the same resistance that the baseball commerial did," he says. Namely, "the rule that one must take oneself very seriously if one is in public life. That's a rule Barney has always broken."

A NEW TWIST

Among the many different accounts and interpretations of Watergate, at least one supposition has remained constant: that the burglars were breaking into the Watergate offices of the Democratic National Committee as part of a bugging operation. But *Secret Agenda: Watergate, Deep Throat, and the CIA* (Random House, 347 pages, $19.95), by Jim Hougan, the Washington editor of *Harper's* magazine, suggests that even that most basic assumption could be in question. According to Hougan, the DNC offices were never actually bugged. Rather, after reading volumes of FBI files on the investigation, he suggests that the bugging device eventually "found" in the DNC offices was probably planted there by the FBI itself.

And what of Alfred C. Baldwin III, the man who testified that he had monitored scores of conversations from the DNC offices? Hougan says Baldwin is mistaken. What he *really* listened to, the author thinks, were calls to and from a phone in a nearby Columbia Plaza apartment, which high-level officials of both the Democratic and Republican Parties reportedly used to conduct liaisons with prostitutes. The real goal of the Watergate break-in, which occurred after police busted up that prostitution ring, was to find out what the Democrats knew about various Republicans' involvement with the prostitutes, Hougan suggests.

And you thought it was safe to go back into the bookstores.

INSIDER

BY ALAN LUPO

During the last few weeks, decent, caring, well-meaning fellow Americans have asked me — both directly and as part of the general public — to fast, which is to say to refrain from eating for a day. The purpose of this exercise was to honor those around the world who are starving.

There are, of course, those who have resorted to public fasting during long periods to call attention to whatever cause they were fighting for. They have ranged from Gandhi to Irish Republican Army prisoners, and the results, in turn, have ranged from a stirring of the public conscience to the death of the person fasting in the face of widespread public indifference.

Given the me-first mood of this nation, were I to make a social statement of some sort, I would not choose fasting. But real fasting is not what these Americans were pushing; they were proposing a day of fasting, a symbol. Some ask that you send the money you would have spent on food to them, so they can help the starving.

I hate to attack the compassionate among us, especially at a time when they seem to be a minority, but this fasting business — as a symbol, that is — is a lot of hogwash. Not eating does absolutely nothing for the poor of this nation or for the starving of other nations. It is an exercise in either neo-Puritanical breast beating or middle-class self-indulgence.

Should I refrain on any given day from two slices of rye toast and juice in the morning, lamb and rice at noon, and a sandwich and seltzer water in the evening, I shall have helped an Ethiopian child not one bit. I may feel better, yea, even cleansed, but the kid in Eritrea or the Sudan is still going to die unless the governments of this world do something about it. Fasting for a day is the liberal's version of the conservative businessman's drumbeating for his favorite charity. Fast for a day, and the world will certainly be a better place for it? Hah! Even figuring out what you would have spent on food and sending that along does little. Give some money and rest assured that you've done your bit? Hah, again!

I do sympathize with the plight of those who wish to help others. Theirs is a difficult task, which is to stir the apathetic to some sort of action. One of the toughest jobs in this republic historically has been getting the citizens to participate. People con themselves by thinking that voting regularly is all they need do. Few are willing to put in the hours necessary to help run a democracy; if you don't believe that, talk to neighborhood leaders, who often must beg their neighbors to attend meetings that deal with issues crucial to the existence of their own community, never mind the world community.

Occasionally, an event will rouse the American from his or her preferred state of somnolence. These events are few and far between — Pancho Villa's raids across the Rio Grande, the sinking of the Maine, the attack on Pearl Harbor, the Olympics in Los Angeles. So the goo-goos of every era try mightily between invasions, assassinations, and stock-market failures to pry Americans away from the soaps and the sitcoms. The results are often not what the conscientious hope for. Whether the proposed action is fasting, saving whales, or freezing nukes, the reaction from the intended audience often ranges from much yawning to no small measure of verbal assault.

You know — hey, it's the liberals preaching again, going from one issue to another, trying to make us feel guilty. It's a bad rap, but one that Ronald Reagan and his pals grabbed and milked for all it was worth. What the conscientious must do, I guess, is try to get others to care *without* making them feel guilty. That's a difficult job, since it's imperative to make people feel some sense of responsibility toward one another. In the absence of events that might do just that, the prescription is charismatic leadership for compassionate causes. A leader can motivate the citizenry — if he's not too young or too old, if he's not too black or Jewish, if she's not too assertive, if he or she can capsulize complicated issues in 15-second made-for-television bites, and if said leader can hold onto the economically screwed while convincing the majority that helping the economically screwed *really* won't hurt the majority.

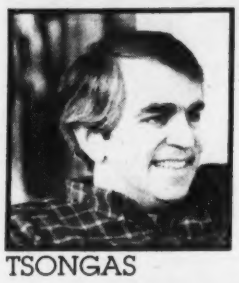
Now, I couldn't lead a drunk to a saloon, but I pride myself on charismatic following. Blow pragmatic compassionate thoughts in my ear, and I'll follow you anywhere. I'll heed a leader who speaks to my responsibility, and not to what he or she thinks should be my guilt. I'll deal with someone who has credibility in my community. How many goo-goo leaders have credibility in much of America? How many goo-goo leaders (environmentalists, antinuke activists, artists-for-one-thing-or-another) ever displayed much interest in the issues of truck congestion in Everett, or noise pollution in East Boston, or sewer-treatment-plant expansion in Winthrop?

Even when the white suburban liberals were into helping city blacks (not much of that going on these days, either), they displayed little patience or understanding for urbanized white folk. A few saw the need to do so, but aside from the efforts of highly motivated (oy, maybe even guilty) young whites in such groups as Massachusetts Fair Share, the efforts rarely went beyond the realm of theoretical discussion of bridge building.

I happen to live in two worlds — one of issue-oriented folk, most of whom grew up in suburbia, and the other of working stiffs who range politically from right to left. Bridges can be built. But it takes strong men and women to do so. And you don't get strong by fasting. □

CONTENTS

NEWS



TSONGAS

1 ON THE COVER
Richard Gaines talks to Senator Paul Tsongas about the Republican ascendancy and the Democratic decline, and Steven Stark looks back at the Free Speech Movement at Berkeley and the protest generation it spawned.

4 LETTERS

18 TALKING POLITICS by Chuck Fager
Through some legislative gymnastics, the United States Institute of Peace has finally been born — on paper, at least — but it already faces big trouble in the Reagan administration.

LIFESTYLE

RENTER

1 ONE AND ONLY by Kathleen Hirsch
The pros and cons of being (and raising) an only child.

2 URBAN EYE by Robin Vaughan

3 VEGETABLE MATTERS by Billy Pope

4 A NOSH ABOVE THE REST by Debra Bruno
Kosher remnants on Worcester's East Side.

6 PERSONAL FINANCE by Paul Bradley
Tips on no-fuss budgeting.

8 RESTAURANT by Robert Nadeau
You can wolf down some offbeat delights at the Dover Sea Grille.

10 HOME ECONOMICS by K.C. Hayward Jr.
Are we headed for a lifetime of renting?

11 FOOD by Ariel Swartley
Let them eat Christmas cake.

18 THE PUZZLE by Don Rubin

21 CLASSIFIEDS

ARTS

BOY GEORGE

1 BANDS APART by Sally Cragin
Three stages of band: the Del Fuegos, the Turbines, and Noonday Underground. A look at the current state of the Boston music scene.

2 FILM
Owen Gleiberman spends a quiet Sunday in the Country *with Bertrand Tavernier's new film. Plus "Trailers."*

3 STATE OF THE ART by Susan Orlean
Now that summer's gone, the thrill of Victory *is the agony of . . . poor sales. A report on how Michaelmania has given way to the royal purple of Prince.*

4 THEATER
Carolyn Clay remembers Gigi *all too well; Sally Cragin has the latest on early Christopher Durang; Scott Rosenberg finds* Had She Spoken *mything in action; and Skip Ascheim isn't sure whether he'd rather be at* Philadelphia, Here I Come!

5 ART
E pluribus Doug Anderson: amid the pluralism of the '80s, Kenneth Baker points out a painter of singular gifts.

6 MUSIC
M. Howell goes mainstream with Boy George and Culture Club; Michael Freedberg untangles the tinsel from Frankie Goes to Hollywood; and James Hunter enjoys reading the Magazine *of Rickie Lee Jones. Plus "Live and on record," on page 8.*

16 HOT DOTS and AIRWAVES
17 9 DAYS A WEEK
18 LISTINGS
28 ART LISTINGS
29 OFF THE RECORD
30 PLAY BY PLAY
32 FILM LISTINGS
35 FILM STRIPS

EDUCATION

Our fourth section looks at the business of academe, with features on foreign students and the law, direct lobbying for funds, and stepped-up student-recruitment tactics here and abroad.

BOOKS

Our fifth section this week includes George Scialabba on the thoroughly modern Christopher Lasch, Carolyn Clay on the further erotic flights of Erica Jong, and Jeffrey Gantz on the vicissitudes of the Vatican.

Credits: Michael Romanos (with News), Heidi Stetson (with Lifestyle), and Mark Morelli (with Arts).

LETTERS

We welcome responses from readers. Letters should be typed (double-spaced) if that's possible, and every letter must include the writer's name and address, as well as a telephone number (we'd appreciate one where we can reach you during business hours). The last is solely for purposes of verification: as you can see on this page, only the writer's name and town are printed, and these may be withheld if there is good reason.

All letters are subject to editing for considerations of space, fairness, and literacy.

SHOP TALK

Dear Al Lupo:

The column you wrote (News, October 9) on the (I forget the exact words) affluent-Gary Hart-leftish (?) or liberal-business-well-educated type of people as described in a *Phoenix* article was very comforting, funny, and realistic as hell to me.

I felt very insecure and like a failure when I read that article featuring these people my age (I'm 36) range who are seeming to be *so together*, i.e. affluent and loving their jobs, etc. My life is more like that of your mechanic friend and half-secretly, I half-like being able to just get by. I work hard to just or almost make it, so I try to accept myself for, as the Irish say, "what I am."

The thing I enjoyed the most, however, was just your extremely funny writing in that column (I know you were serious, but you provided comic relief). I laughed out loud at the contrast you presented of the mechanic's "same fackin' day" and that of the successful affluent people in that article.

Anyway, I'm appreciative of that article.

Name withheld on request
Dorchester

TIME BOMBS

The clippings were starting to pile up, starting with Michael Gee's impassioned plea for readers to write (News, September 25), so it's time to speak up. Mostly about Alan Lupo's remarks about military waste and corruption we are paying for every working day (News, October 16).

Lupo writes: "An alliance of government and the private sector is pissing away millions of tax dollars under the guise of building a strong defense. But what we have is not a defense budget but a patronage bucket."

You've heard about them spending billions extra on September 30, the last day of the federal fiscal year, signing every kind of ridiculous contract so they can use up leftover money and justify increases next year. When I was a painting contractor, I heard from some GIs at Fort Devens how they painted every building on the base one year, and planned to do it again for the next few years, rather than on the seven-year rotating schedule that maintenance requires.

The US economy is already mortgaged into a future depression, no matter who is president. But that's not the worst of it. If we are lucky, Reagan will only leave us broke. With less luck, dead. Where is the political will to stand up to the contractors and our fellow citizens who feed at the military pork barrel and give us nothing in return?

I answer that it is time for us, both as peace activists and as taxpayers, to say, "No more. Not one penny more for this idiocy." If Congress refuses, we can each declare our own freeze by refusing to pay for weapons that will get us broke or dead, sooner or later. The best thing we can do now is to start talking about this to those who share our views and let them know that we do not have to be powerless, that we *can* organize and *can* refuse to condone and pay for the murder of the human race.

We now stand with a ticking bomb in our hands, wondering when it will go off. My curiosity is not that great; I could stand not finding out the answer. If enough taxpayers made clear their intention to refuse taxes until the US does *its* part to find peace, we might, just might, be able to stop it in time.

Joel Taunton
Concord

PET PEEVES

As a bacteriologist at a local hospital, I feel compelled to respond to Dale R. Spriggs's incredibly exaggerated article on pet diseases (Lifestyle, November 13). Spriggs neglected to mention that *Yersinia pestis*, bubonic-plague infection, is of extremly low frequency — 40 cases total in the USA last year — and it is limited to the rural southwestern USA. The beginning of the piece leads one to believe that the woman died of plague in Boston or Cambridge.

Furthermore, calling campylobacteriosis infection a "serious disease" is a little overdramatic considering that it is self-limited and that physicians rarely treat it. The same is true for salmonellosis, which goes away by itself or can be treated as easily as strep throat.

Also, both parasitic roundworms are found mainly in warm, moist climates such as the Southeast, another fact that was overlooked.

I suggest the author save his scare tactics for a subject that warrants them.

Karen Kromer
Newton

BUM PRAISE

I wish to compliment Kathleen Hirsch on the quality of her recent article on street people in Boston (Lifestyle, Ocotber 23). Our agency has done several studies of homelessness in the Greater Boston area. Because of my involvement in these studies I have become familiar with many of the problems, risks, and survival issues faced by the men and women who live on the streets and in shelters. I think Ms. Hirsch has done an excellent job of summarizing "the way it is" simply and powerfully.

In February, 1984, our agency issued a report called *More Than Shelter* which was intended for social agency and shelter staff as well as political planners and leaders. Because of the nature of this report, we did not include any profiles of street people, although some were interviewed. I feel Ms. Hirsch's article provides a sensitive and thoughtful supplement to our work, and I will recommend it to many of my friends in the shelters.

Thank you for publishing the extraordinarily powerful article.

Paul McGerigle
Planning Associate
United Community Planning Corporation
Boston

AVANT-GUARDIAN

In your article, "What ever happened to the avant-garde?" (Arts, November 27), there was a section about rock music. Why wasn't David Bowie mentioned as more of an avant-garde? Bowie certainly did "stand in opposition to the current state of arts." With his music, he took bold steps in the different direction that he wanted it to go. Even his dress and "style" were definitely his own. Some performers even followed or copied antics. Couldn't he be called an avant-garde with all this behind him?

Jennifer Byrd
Boxborough

ON DEATH AND DYINGS

Your article "On top of the *Globe*" (News, October 30), about the way the *Globe* is and has been changing and being run, was very informative and well written, except for the opening.

I'm referring to how you opened it with the fact that the Koestler suicides were downplayed and how Karen Carpenter's death earlier made the front page. You called attention that Michael Janeway had said to Matt Storin that he (Matt Storin) and his staff were more interested in *People*-style celeb news, rather than culturally significant news. Karen Carpenter's death was not and is not *People*-style news; it's just as significant as the Koestler-suicide story. Sure *People* ran a lead story about Karen Carpenter's death, but anorexia is just as, if not more, "common" than suicide.

People kill themselves for many reasons, even if not ever justified; thus their suffering is over, but anorexia is a disease people have to live with, a silent killer that tears family and friends apart watching the victim "rot" away unless treatment is effective. Once suicide takes a victim, that person's suffering, as we know it, ends, though it affects deeply those at a loss; but an anorectic's suffering is slow and painfully debilitating.

Name withheld on request
Boston

SORRY

In our story about the presumptive-sentencing bill that Governor Michael Dukakis supports ("Time for crime," News, November 27), we suggested that as a long-time opponent of capital punishment, Dukakis probably would not sign a new death-penalty bill should one come to his desk. In fact, as the governor's press secretary, James R. Dorsey, informed us, his boss is clearly on the record as being prepared to veto a death-penalty bill.

On October 17, in response to a Supreme Judicial Court decision that day that declared the capital-punishment law unconstitutional, Dorsey told the press he doubted a death-penalty law could be made constitutional in Massachusetts. "However," Dorsey continued, "if that's possible, the governor would veto it as a matter of policy."

ON THE COVER

Pictured are singer/guitarist John Hovorka and bassist Dave Shibler of the Turbines.

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100 Mass. Ave.
Boston, Mass. 02115
Telephone 536-5390

Publisher & President
Stephen M. Mindich
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Richard M. Gaines
Sales Director & Senior Vice-President
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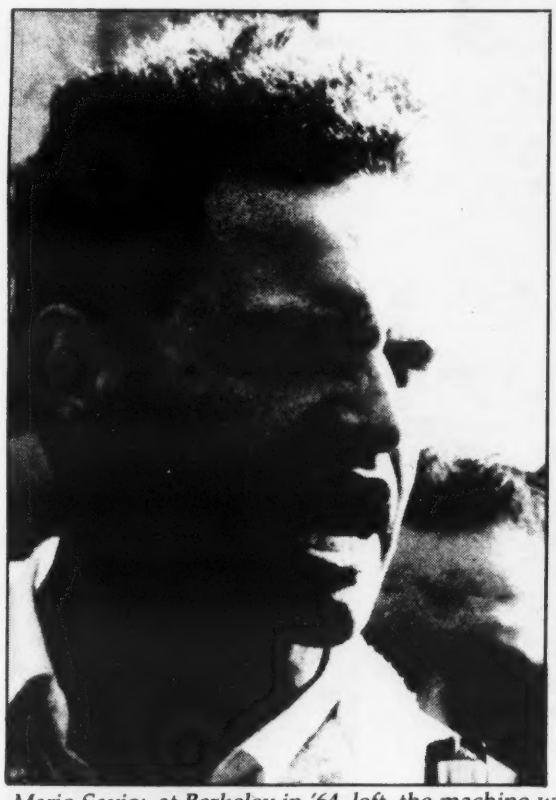
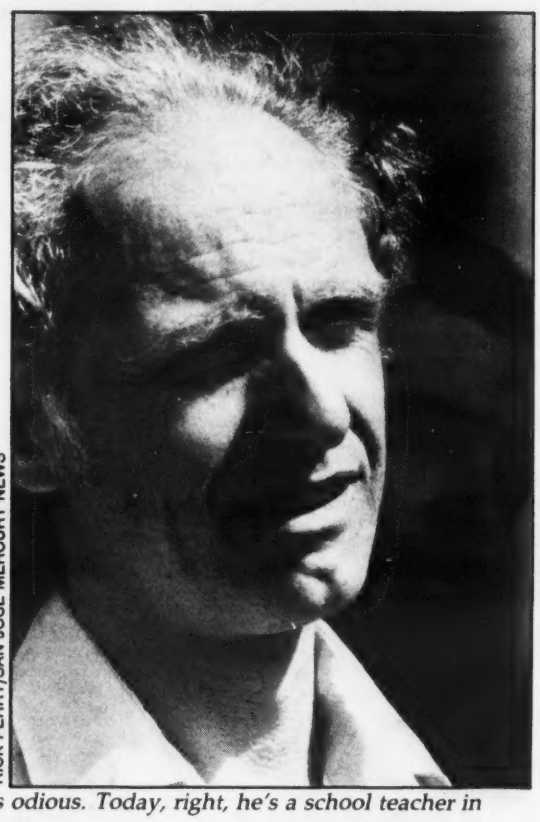




RICK PERRY/SAN JOSE MERCURY NEWS

Mario Savio: at Berkeley in '64, left, the machine was odious. Today, right, he's a school teacher in San Francisco.

Continued from page 1

the Free Speech Movement leads us to a larger question: what did the 1960s mean?

The question is motivated by more than historical curiosity. After all, the Free Speech Movement helped create Ronald Reagan, a man who has been running successfully against social movements rooted in the '60s for the last two decades. He is president of the United States and Mario Savio is not. Surely there must be a lesson in that.

Berkeley history professor Leon Litwak says the Free Speech Movement sparked "one of our finest decades of cultural and political dissent." Jeff Lustig, now a professor at Humboldt State, in California, calls the Free Speech Movement the "Bunker Hill of the baby-boom generation." And Mike Rossman, a former FSM leader still living in Berkeley, sees it as one of the events that helped "broaden the definition of what constitutes the subject matter of politics," thereby setting the stage for today's women's and environmental movements.

* * *

In the fall of 1964 no one anticipated what was coming, not even the students who would be most responsible for what followed. The future FSM leaders hadn't yet emerged: Mike Rossman was a graduate student in mathematics; Steve Weisman was a graduate student in Latin American studies; Mario Savio was an undergraduate majoring in philosophy, and his sister, Jackie Goldberg, a senior concentrating in history, was pledge mother of Delta Phi Epsilon. All were politically active but not radical. Like most of their fellow students, they were the offspring of those who had reaped the rewards of the "affluent society" of the 1950s. Weisman often wore three-piece suits to class.

But beneath the surface of conformity, recalls Jeff Lustig, "there was an unfocused anger. We were undefined rebels against Eisenhower America."

The Beats had provided the first channel for that unfocused rebellion during the late '50s. Allen Ginsberg had lived in Berkeley for a time, and Lawrence Ferlinghetti, Kenneth Rexroth, and their followers hung out in nearby San Francisco. "It was pretty difficult to be around the Beats without being influenced by them," says *Los Angeles Times* reporter Robert Scheer, who then worked for Ferlinghetti's City Lights Books. "They were the first to challenge that mood of the '50s, to urge people to challenge authority."

American universities were also beginning to change. In the early '60s, college administrators no longer saw their institutions as ivory towers but as integral parts of society, even invoking the metaphor of the "university as factory" — a provider of manpower and research to serve the needs of the society. "The university has become a prime instrument of national purpose," said Berkeley president Clark Kerr in a lecture at Harvard in 1963 entitled "The Uses of the University." He cited "the growth of the knowledge industry" as the reason for its new role.

At the same time that university administrators were unwittingly making their campuses targets for protests against the society at large, the children of the baby boom were finding large institutions like Berkeley impersonal and bureaucratic. Many courses were taught by graduate assistants, not professors; lectures were broadcast over microphones in large halls. "We didn't have adequate facilities," recalls Kerr. "It was a generation that felt put upon and crowded."

It was also a generation that had begun to be politicized. President Kennedy urged Americans to "ask what you can do for your country." The Peace Corps was established, Students for a Democratic Society was founded, in Port Huron, Michigan, and then Kennedy was assassinated. "That was obviously the event that touched everyone and casued you to question everything," says FSM activist Art Goldberg.

Meanwhile, the civil-rights movement was growing in the South. Freedom Summer (when hundreds of college students from all over the country descended on the South in a massive black-voter-registration drive) took place three months before the Free Speech Movement began, and Berkeley sent more students to Mississippi — including many of the future FSM leaders — than any other university. Mario Savio went; Jack Weinberg, the campus head of the Congress of Racial Equality (CORE), had gone the summer of 1963; Steve Weisman was on campus when the Free Speech Movement began only because the Student Non-Violent Coordinating Committee (SNCC) hadn't answered his letters seeking work. "The civil-rights movement provided the students with a language and important strategies like the sit-in," says Neil Smelser, who was then a young professor of sociology at Berkeley. "And you had a whole group of students infused with its idealism."

"The whole mood on campus subtly changed because of the civil-rights movement," says John Searle, a Berkeley philosophy professor and later an adviser on campus unrest to the Nixon administration. "It showed students you could undermine authority."

In the 18 months preceding the start of the Free Speech Movement, Berkeley students staged a number of civil-rights demonstrations off campus. They picketed San Francisco's car dealers on "Auto Row," protesting racially discriminatory hiring practices. They were at the Republican convention that nominated Barry Goldwater, held at San Francisco's Cow Palace. And when school resumed in the fall of 1964, students rallied at picket lines in front of conservative William Knowland's *Oakland Tribune*, protesting the paper's hiring policies. The students had been recruited, as usual, from the "free-speech area" in front of the campus — a stretch of sidewalk where students leafleted, set up tables, and gave speeches.

Weinberg: "We . . . must take our stand on every vital issue which faces this nation."

On September 14, 1964, the university issued a ban on all political activity in that area. The reasons have been debated ever since (some suggest that Knowland put pressure on the university administration), but in retrospect they hardly matter. "When the university tried to stop students from protesting, they put their finger on an enormous sore that was ready to break," says Jerry Rubin, who watched the Free Speech Movement unfold as a Berkeley graduate-school dropout. "They didn't realize then that they were about to untap an entire culture."

Events snowballed. Three days after the ban was announced, the leaders of organizations as disparate as SDS and Youth for Goldwater asked the administration to change its position. For the next 10 days the students and administration officials negotiated. At the same time, the university warned that those who continued to set up tables in the area would be expelled.

On September 30, five students who had set up illegal tables were asked to appear that afternoon in the deans' offices, in Sproul Hall. More than 300 students showed up at the appointed hour, saying that they, too, had been manning tables and should be punished. Heading the group was 21-year-old Mario Savio, who was new to Berkeley and not affiliated with any political group on campus. His friends remember him as a shy and slight New Yorker who spoke with a stutter.

"I had been in a course with him," recalls Jeff Lustig, "and he had a hard time speaking. But to see him in front of people was almost Dostoyevskian. It was like seeing coal compressed into a diamond."

The deans refused to meet with the group and suspended eight students. So the group remained in Sproul Hall for most of the night debating their next move. Its strategy became apparent the following day, when several protesters returned to their tables, intent on violating the ban. "We set up a big table with about a dozen people around it," recalls Jack Weinberg. "We were shaking our can, asking people to donate money. We were really being quite provocative."

A police car drove up to the area. The police approached Weinberg, who had begun to speak to a crowd gathering for a noon rally:

Occasionally a few students get together and they decide — that they are human beings. Some students get together and they decide that they are not — willing to be products. . . . And they protest. . . .

Well, I'm a member of Campus CORE. Campus CORE stands for certain principles. We of Campus CORE feel that there are certain things going on in this nation of ours which are totally and completely intolerable. We feel that we — as human beings first and students second — must take our stand on every vital issue which faces this nation.

As the police dragged the limp Weinberg — imitating the tactics used by civil-rights demonstrators — into their cruiser, students began spontaneously to walk toward the car and sit down. Within minutes 2000 students were encircling the police. They would stay there for more than 30 hours.

Students began climbing on top of the car and giving speeches almost immediately. "It was really very prim and proper," says Jackie Goldberg. "We had the permission of the officers to speak from the top of the car as long as we took our shoes off."

"We sat there and talked about everything — what was going on, our roots, about the civil-rights movement," recalls Mike Rossman. "It was a process that later came to be called the teach-in, although we didn't have that word for it then."

"It was exciting because you were taking a stand and exhilarating because you were doing what you thought was right," says Jeff Lustig. "It was all of us finding our voice — a collective attempt to figure out what we were doing."

Then Clark Kerr announced that "the rules will not be changed in the face of mob action." State troopers and several hundred policemen from nearby Oakland surrounded the demonstrators. But after negotiations between Kerr, Savio, and others, the police agreed to free Weinberg and the university's leaders agreed to consider the students' greivances. The sit-in had broken up peacefully.

"You know, there is an expression: 'A revolution creates the feeling that anything is possible,' " muses John Searle. "It was like that. These students were discovering that what worked against Southern sheriffs worked even better against university deans."

Over the next two months, the students continued to organize and to meet with faculty members and administrators in hopes of getting the ban lifted on use of the "free-speech area." They now called themselves the Free Speech Movement and elected a steering committee that included Savio, Weinberg, Rossman, Weisman, and Jackie and Art Goldberg. The students worked 20-hour days, publishing pamphlets and organizing rallies at which Savio — on his way to becoming a major media figure — reported the slow progress of the negotiations.

"There was a lack of polish in his speech," recalls Reggie Zelnick, a political science professor at Berkeley and a friend of Savio. "But he was very good at interacting with the crowd. He would report on what happened and ask people to criticize. It was a mock version of Athenian democracy."

"I have never seen anyone like him before or since," says Steve Weisman. "He became more than a magnification of people's feelings — he became Everyman writ large."

Standard expressions of the movement, too, were spread through the media. Students wore computer cards around their necks bearing the statement, "I am a UC student. Do not fold, spindle, or mutilate." And Jack Weinberg recalls, "I remember being interviewed by a reporter who had the typical conspiracy theory of the FSM — that there were these unspecified older forces manipulating us. And the reporter asked me, 'Who is really behind all this?' And I said to him, 'You know we have a saying in the movement: "We don't trust anyone over 30." ' He put the quote in his article, and I guess the saying struck a chord."

That reporter was only one of many who flocked to the campus to investigate the phenomenon. In the fall of 1964 it was considered an anomaly for students at one of the nation's leading universities to have serious complaints about anything, let alone something as vague as free speech. Therefore, much of the press coverage focused on a search for the "real" instigators. THOSE OUTSIDERS — WHO ARE THEY? read one of many similar headlines in the *Los Angeles Herald Examiner*.

Not surprisingly, most of the early press reports were unfavorable to the students. On the day after the sit-in, the *Oakland Tribune* editorial headline read, UC STUDENT MOB DEFIES LAW, ORDER. The dispatch from the Associated Press describing the demonstration was typical in its inflammatory tone:

A mob of 3500 students continued to defy University of California officials today after wrecking a campus police car and refusing police orders to vacate the administration building.

The demonstration, which started yesterday morning and continued today . . . several times threatened to turn into a full-scale riot. . . .

During the demonstration, university officials said, some 25,000 other students remained in classes or away from the demonstration.

Still, nothing more might have come from the students' efforts had not the university, in late November, out of nowhere threatened Savio and several others with expulsion for their participation in the October 1 sit-in. To many observers that was another in a series of administration miscalculations. "If the administration had read a handbook on how to cause a revolution, they couldn't have done much better than they did," says Neil Smelser today.

In response, the FSM leaders decided to seize a campus building, Sproul Hall, a tactic that would be imitated widely throughout the decade. On December 2 more than 5000 students rallied to protest the administration's threat. Savio addressed the group with a speech that many still remember:

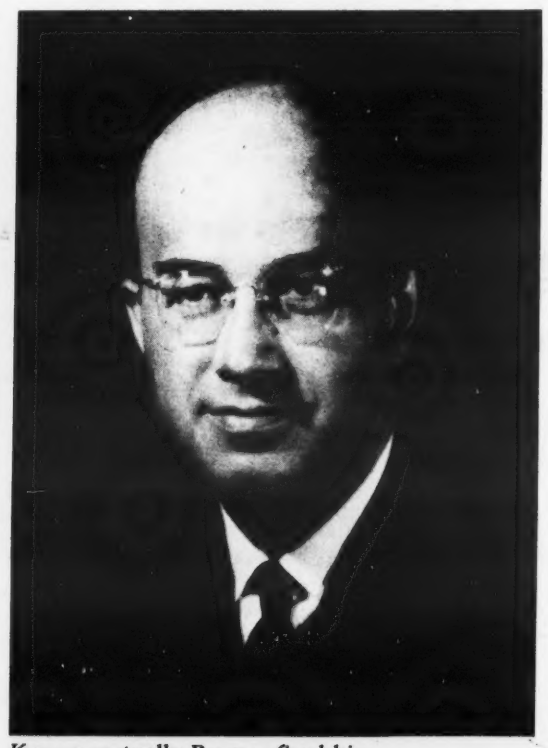
There is a time when the operation of the machine becomes so odious, makes you so sick at heart, that you can't take part; you can't even passively take part; and you've got to put your bodies upon the gears and upon the wheels, upon the levers, upon all the apparatus and you've got to make it stop. And you've got to indicate to the people who run it, to the people who own it, that unless you're free, the machines will be prevented from working at all.

As sympathizer Joan Baez sang "We Shall Overcome" outside Sproul Hall, more than a thousand protesters entered the building and began their wait. The students held discussions, lit Chanukkah candles, and showed Charlie Chaplin and François Truffaut films on the walls of deans' offices they had "liberated." With few exceptions there was no destruction of property or theft of papers. "Someone did break down the bathroom doors, though," recalls Steve Leonard, a Berkeley student then and now a lawyer in the Massachusetts Attorney General's Office.

As soon as the students occupied the building, the police — under the direction of Edwin Meese, a lawyer in the Alameda County District Attorney's Office — began to make plans to evict them. "I was at a dinner in Los Angeles that night," recalls then governor Edmund G. "Pat" Brown Sr. "And I got a phone call from someone in the Alameda DA's Office — I don't remember if it was Ed Meese or Lowell Jensen [now the

Continued on page 8

Baez: "We shall overcome."



Kerr: eventually Reagan fired him.

BEGINNING IN BERKELEY

Continued from page 7

US associate attorney general]. And he said, 'We can't get them out.' "

"As I recall it, Meese orchestrated the whole operation," recalls Melvin Leonard, a liberal San Francisco-area lawyer who defended many of the demonstrators. "Meese was a law-and-order man, and those kids were flouting everything he believed in."

In Meese's defense, his once and perhaps future colleague Lowell Jensen insists that they had no choice but to move in and begin mass arrests. (Meese himself refused to respond to the *Phoenix*'s attempts to interview him about the Free Speech Movement.) "Our feeling was that the ability of the legal system to respond to these things was very important," says Jensen. "If we were incapable of responding, we would have had a very serious situation. It is one thing to have a demonstration; it is another thing to have an unlawful one."

Inside the building on that night of December 2, the first floor became a command post for the press and the police. At one point, Robert Treuhaft, another liberal San Francisco lawyer, entered at Savio's request to give the demonstrators legal advice. On his way out he stopped by the "press room" to listen to a statement being delivered by the sheriff.

"Meese came up behind me," recalls Treuhaft, "and he said, 'Here's someone who's not a member of the press.' Well, I had already spoken with him and Jensen inside the building so I said jokingly, 'That makes three of us.' Then a sheriff grabbed me. And he asked Meese, 'Should we arrest him?' And Meese, to my astonishment, said yes. I was the first person arrested in the Sproul Hall sit-in."

Beginning at 3:45 a.m., as thousands gathered outside to watch, the police moved upstairs to begin one of the largest mass arrests in California history. It took them 12 hours to arrest 814 demonstrators, many of whom refused to move, forcing the police to carry them out of the building. Most were booked on charges of trespassing and illegal assembly and then released on bail.

When the arrested students returned, they found the campus on strike. Classes came to a halt as a large number of faculty members rallied to the students' defense. Less than a week later, the faculty voted to accede to the demands of the FSM to have their "free-speech area" restored, and the university lifted the ban; the first major student disturbance of the '60s had ended as an unqualified victory for the students. A short while later, having achieved its goals, the FSM voted itself out of existence.

At that point, it was expected that things would return to normal. But they never did — not at Berkeley or at many other schools. The Free Speech Movement had started as a spontaneous protest over a rather conservative issue — the right to speak on campus. But it had come to stand for much more, aided by the massive press coverage the demonstrations had received. "It undermined an entire system of authority," says John Searle. "After the word got out, everybody wanted to do it."

Although the participants in the Free Speech Movement were only vaguely aware of it at the time, their struggle had identified the fault lines of a generational split in American society that transcended political differences. "Berkeley was the first spiritual strivings of the baby-boom generation," says Jerry Rubin. "After Berkeley, the message to every teenager was 'You gotta rebel.' "

In the years that followed, that rebellion took many forms. Nationally, student protest reached epidemic proportions; by 1968 it had gained unexpected force abroad, almost toppling the De Gaulle government in France. The Free Speech Movement functioned further as a bridge between the civil-rights and the antiwar movements. Two months after the Berkeley strike had ended, the campus erupted in its first major protest against the Vietnam War, led by one of the FSM's former leaders, Art Goldberg.

FRED W. McDARRAH

MICHAEL ROMANOS

Berkeley veterans: Rubin, left, now a New York business consultant. Leonard, right, now a lawyer in Massachusetts AG's office.

Some also believe that the Free Speech Movement helped lead to the development of the counterculture. "Berkeley was the moment at which the movement shifted from being solely on behalf of others to a movement on behalf of ourselves," says Mike Rossman. "That caused us to examine our condition in other ways as well. The lines between inside and outside blurred."

Unfortunately, the Free Speech Movement also began to be identified with events and movements that bore little resemblance to the original protest. Part of the distortion came from the fact that several months after the Free Speech Movement had ended, Art Goldberg led a demonstration on campus defending the right of a protester to carry a sign containing the work fuck. That protest received enormous publicity, and the public began to confuse what was labeled the "Filthy Speech Movement" with its "predecessor." "When I moved East to go to law school, I used to tell people I was part of the Free Speech Movement," recalls Steve Leonard. "And people would say to me, 'Oh, that was about the right to say dirty words on campus.' No one remembered what had really happened."

As the Vietnam War escalated, the rebellion that Berkeley had inspired seemed to get further out of control. By the end of 1966, antidraft picketers at Berkeley were blocking access to a Navy recruiting table, arguing, ironically, that the Navy, by virtue of its involvement in the Vietnam War had forfeited its right to speak on campus. By the end of the decade, campus protests at places such as Cornell, Columbia, and Harvard — complete with tear gas, destruction of property, and revolutionary rhetoric — were a far cry from what had transpired at Berkeley only four years earlier. "To us, the Free Speech Movement was already history," says James Kunen, who wrote the book *The Strawberry Statement*, a personal account of the 1968 Columbia University strike. "Telling us about Berkeley was like telling us about Ulysses and Agamemnon."

And where were the original participants in the Free Speech Movement during these years of turmoil? Their involvement in the original protests had changed their lives, and graduate school — the original plan for many of them — seemed out of the question. Some, including Steve Weisman, Jack Weinberg, and Art Goldberg, became active in anti-war work. Others like Yippie Jerry Rubin, became representatives of the counterculture. Mike Rossman began work on educational reform in Berkeley. And still others, such as Mario Savio,

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were active for a short time in the antiwar movement and then dropped out of sight.

Several years after the Free Speech Movement disbanded, Weinberg served a short jail sentence for his participation in the "Auto Row" civil-rights demonstrations of 1963. Back then, the student demonstrators had been a fairly homogeneous group of clean-cut political activists. But after the FSM, things changed. "It was like a cauldron of all the diverse movements that had their roots in the FSM," says Weinberg. "Some were Maoists. Some thought long hair was the answer. Some thought you could know the future by listening to Beatles songs. And others read the *I Ching*."

But by 1966, the forces the Free Speech Movement had unleashed had unwittingly spawned a political counterforce. Soon after the Free Speech Movement had ended, Ronald Reagan began his California campaign for governor, receiving the loudest applause when he vowed to "clean up the mess at Berkeley." The campus, Reagan told his audiences, has "sexual orgies so vile I cannot describe them to you." In 1966, with "Berkeley" as one of his strongest issues, Reagan won an upset victory over two-term incumbent Pat Brown. And after the election, Reagan named Ed Meese, the Berkeley prosecutor, as one of his chief advisers. (What Reagan "did" about Berkeley was to fire Clark Kerr.)

Two years later Reagan was running for president for the first time. The struggle over the significance of the Free Speech Movement and the social agenda of the '60s had begun.

* * *

"The Reagan point of view is that if you could wipe out the '60s, everything would be good again," says Frank Bardacke, a former Berkeley activist. "It is an outlook formed in opposition to us." Still, that outlook has the support of many Americans, including large numbers of today's students.

Moreover, the differences between the old adversaries is startling. While Reagan holds the reins of power, Mario Savio is a San Francisco schoolteacher who only this year graduated from college and until recently refused to discuss publicly the Free Speech Movement; Jack Weinberg is an unemployed steel worker, living in Gary, Indiana; Mike Rossman still lives in Berkeley, where he is a writer about education; Steve Weisman worked for the BBC and is writing a book about a civil-rights incident in his native Tampa, Florida; Art Goldberg practices law in Los Angeles; Jackie Goldberg is on the Los Angeles School Board; Jerry Rubin lives in New York, where he runs a business-consulting service. Most of them are married, have children, and say they are content. And since the '60s, most have not been heard from.

There are reasons for that. By and large, the leaders of the Free Speech Movement rejected conventional careers. "When I look at most of the people today who went through the FSM, I see people trying to live principled lives," says Robert Scheer of the *LA Times*. "People wanted to do meaningful work." Indeed, what is striking about the veterans of the leadership of the Free Speech Movement is how few of them "sold out" in the way that many expected or in the way films like *The Big Chill* depict former "radicals." According to Mike Rossman, the FSM "created a vision of what is worth pursuing."

And, given its composition and philosophy, it is not surprising that the Free Speech Movement and others like it dissipated so quickly. "One might expect that a movement of students would scatter," says Jack Weinberg.

"You know, when you think about Mario's famous speech — the body into the machine — even that showed a perception that we would not win," says Jeff Lustig. "But the important thing was to do the right thing. It was a politics of moral principles ideally suited to a statement of truth but ill-suited to the organization and strategy needed for the long term."

Both the Free Speech Movement and the New Left failed to become permanent political forces. But they did more in the long run than trigger a reaction that launched Ronald Reagan's political career, even though, as Jeff Lustig says, "the right wing used us as a stepping stone." The Free Speech Movement sparked several significant cultural changes that remain its legacy.

First, despite the polls that show a conservative trend on campuses, *today's* universities and their students have been affected by what happened at Berkeley 20 years ago. Schools are more liberal than before and, to some degree, the increased admission of women and minorities is a result of the student movement that began with the Free Speech Movement. Moreover, while campuses have not returned to the strife of two decades ago, they haven't reverted to the days of goldfish-swallowing, either. Jack Weinberg's Sproul Plaza speech urging students to take a stand was a radical call to arms in 1964; in 1984, few dispute the notion that student activism plays an important political role. Witness campus activity on issues such as investments in South Africa and the nuclear-arms race.

"Berkeley made some permanent alterations in the form of sensibility of university life in America," says John Searle. "Until the 1960s there was a concept of undergraduate life as a period in which one sowed one's wild oats. That doesn't exist anymore."

Second, events like the Free Speech Movement led to a broadening of the parameters of politics. The FSM marked the beginning of an era in which "citizens movements" such as the environmental, consumer, gay-rights, and women's movements came to play an increasingly important role in national politics. All borrowed heavily from the strategy, rhetoric, and even the tactics of groups such as the FSM. "The whole theory of a nonhierarchical, collaborative effort left an important legacy," says John Schaar, who was a professor at Berkeley during the '60s and is now at the University of California-Santa Cruz. And the later movements also incorporated the Free Speech Movement's concept of an "inward agenda" — bringing the language of psychology and personal fulfillment to the political arena, thus stretching the definition of politics itself.

Third, much from the counterculture that some say Berkeley helped create ultimately entered the mainstream. Once-radical approaches to dress, music, and even religion became the norm. "Before Berkeley, it was very hard to find departures from the mold," says Leon Wofsy, a biology professor at Berkeley. "Berkeley was the spark that opened up American life," says Jerry Rubin. "Even the health, fitness, and awareness movements came out of the conditions of the Free Speech Movement."

Finally, events like the Free Speech Movement helped change the political climate by making political protest more acceptable. "The New Left failed in most of its conscious goals: to create a different kind of politics of community and principle," says Jeff Lustig. "But it succeeded in certain things we tend not to think about. We helped legitimize dissent in this country. And we raised a model of how to do it — modeled on the old slogan we used to have: 'Speaking truth to power.' "

"We may not be in power, but we were part of a process in the culture that put real limits on what Ed Meese can do with *his* power," says Steve Weisman. "We helped to develop a critical culture of skepticism. We said, 'Don't accept what your leaders say.' It wasn't Vietnam or Watergate that first put that idea in people's minds; it was us."

There is an irony in that. To many, the Free Speech Movement and the '60s in general still represent a time of idealism. "People look back at the Free Speech Movement as a heroic time when students tried to rise up and do something about things that were wrong in society," says John Schaar. If people today lack that idealism, it could be because the seeds of skepticism planted by the Free Speech Movement inevitably bred cynicism. When reviewing the events of two decades ago, one ultimately feels a sense of loss that overshadows any debate about their meaning. In a way, it all seems like yesterday. And yet in another, it seems so very long ago. □

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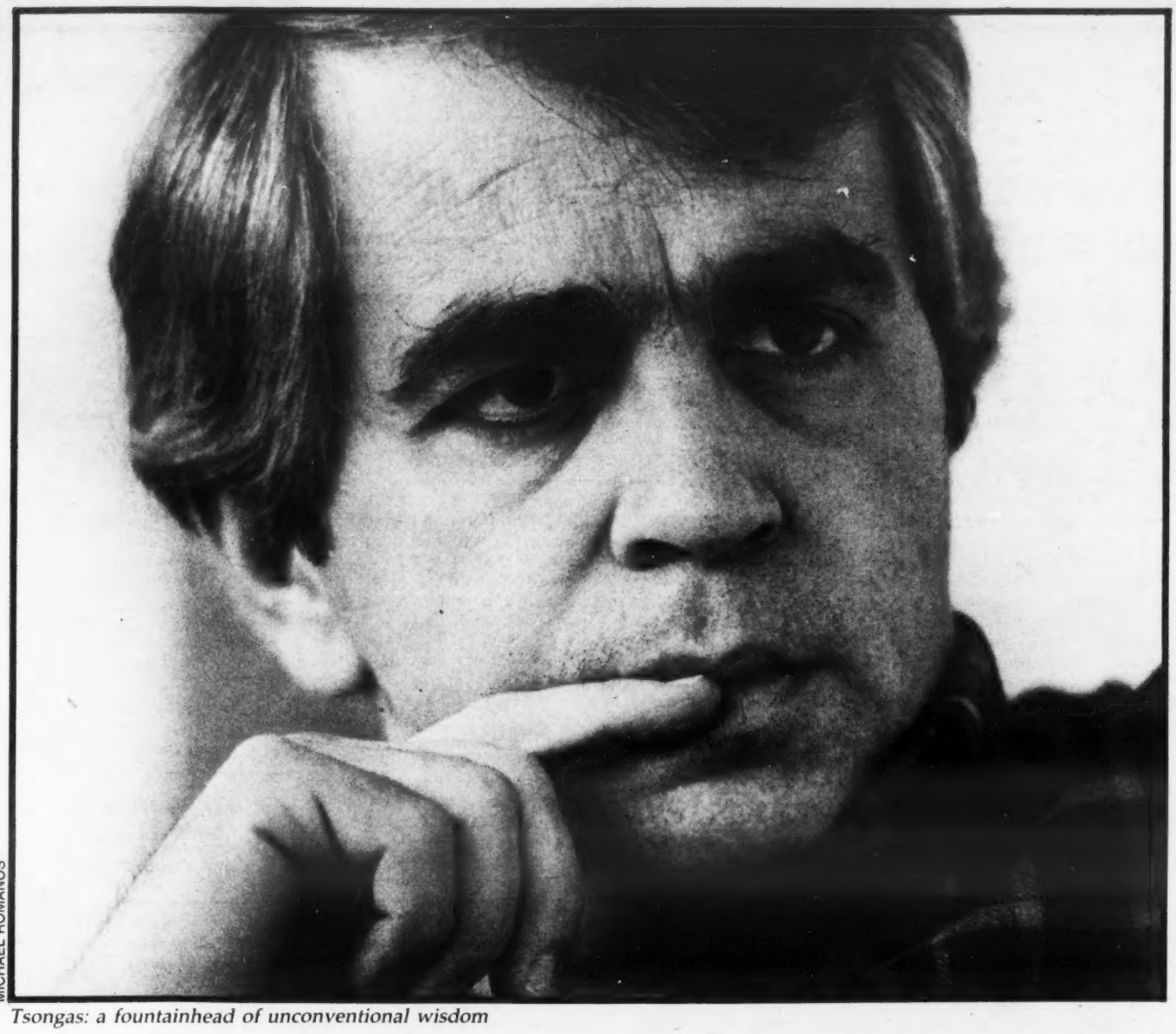

MICHAEL ROMANOS

Tsongas: a fountainhead of unconventional wisdom

A conversation with Paul Tsongas

Continued from page 1

what he wants," said Tsongas. "He has the votes to do what he doesn't want.")

And before we finished, Tsongas debunked New York Congressman and New Right favorite Jack Kemp, outlined a strategy for Democratic revival, warned that New York's Mario Cuomo was fast becoming the next Mondale, and suggested that Michael Dukakis become more conservative on economic issues.

Shy and low-key, Paul Tsongas may be leaving the US Senate next month, but he sure isn't retiring.

* * *

Phoenix: *I wanted to talk with you about where we stand in America today, and the possibilities for the Democratic Party and the challenges for the Republican Party. I guess the logical place to start is by asking what you think is going to happen in the immediate future in Congress over the tax and deficit and problems that the president has in front of him right now.*

Tsongas: Well, I may not have the touch anymore, but I can't imagine the flat tax passing. You [are talking] about eliminating deductions on home ownership, historic preservation, getting rid of oil-depletion allowances. If you do the flat tax in corporate, you eliminate the R&D [Research and Development] tax credit. What you're saying is that we're not going to use the tax code anymore for economic and social policy. That's ridiculous. I can see it getting introduced and I can see it getting a lot of attention, but I cannot see it getting passed.

Phoenix: *And yet it would seem that some meaningful action will be required in the coming year to deal with both the deficit and the need for more revenue.*

Tsongas: Only if you act rationally. You see, the problem is he [Ronald Reagan] just came through a campaign where people locked themselves into constituencies, into positions. So, it would be one thing before the campaign to [say] "Well, this is how they are going to do it," but it just means a lot of people are going to have to get up and say, "I lied, and we are going to go from here." Do people do that? Now, my approach to it is different than the others. But let me just backtrack a second, because the tax issue is just one part of what is the Republican Party's most challenging opportunity. If they deal with the deficit, with arms control, then I think you are going to see a generation of young Republicans, because they [the Republicans currently in power] will have produced and the Democrats are still locked in the old ideas. And there is something almost fashionable about being young, upwardly mobile, and Republican. Who would have thought that? Young to me means Democrat. Aged .... Republican. That's not what is happening.

It seems to me that the Democrats — I don't know what it takes. How badly do you have to be defeated before you recognize the need to make some really drastic changes?

Phoenix: *Well, there are powerful forces that are attempting to protect the control they have over the Democratic Party. They are not likely to give this up voluntarily. It is most likely going to need to be taken from them, the same way it took a long time for the insurgents in the Republican Party finally to gain control in Massachusetts and the rest of the nation.*

Tsongas: But that's to be expected.

Phoenix: *To come back to the situation in Washington for a minute, some see the possibility of a true gridlock between the*

Continued on page 12

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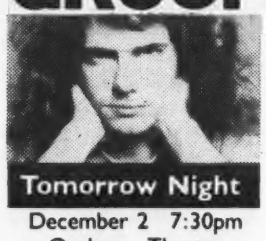

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Tsongas

Continued from page 10

Hard Right insurgents [right-wing direct-mail master] Richard Viguerie, [Senator Jesse] Helms, etc., on the one hand, the pragmatists and, perhaps, the White House in the middle, and the Democrats not giving on the other side. Do you see a possibility that this session of Congress will not *produce what you said a minute ago was "rational" in terms of some kind of program to deal with the deficit?*

Tsongas: I think a gridlock is very possible [unless we] get to the point where there is just so much outcry: if you have some kind of manifestation of economic despair — something happens to the dollar, and something happens to the stock market and interest rates go up — something like that which triggers the need to do something. But you know, we managed to get by for a long time without people getting excited about it. I'm talking about "we" [as in] the Washington "we", and those of us who went around screaming about the deficit were viewed as Chicken Littles.

Phoenix: *How determined do you think the Hard Right is in Washington right now to avoid raising taxes at any cost?*

Tsongas: Very determined. You know, if you were a Jack Kemp, who is going to run in '88 on [the] basis [of] having lower taxes, if you were all those guys who ran in 1984 on a no-tax pledge, if you're Viguerie, who has been frustrated in his whole social agenda, this is the battle. Well, why would you give up at this point? If [Donald] Regan remains as Treasury secretary, that will be a pretty good indication that the administration is just not going to move on [the deficit], unless they come out with the flat-tax idea as a way of a tax increase under the guise of tax reform. Now, there's some support for that, but I just can't imagine that it would actually get in through the Senate, nor would I want it to get through the Senate. I think a flat-tax idea is ridiculously simplistic.

Phoenix: *If the flat tax doesn't succeed, and Reagan remains true to his campaign word not to touch Social Security and not to raise taxes, and . . .*

Tsongas: Not touch defense.

Phoenix: *Yeah. And does that not foretell an extreme attack on the rest of the social programs — education, Medicare, Medicaid?*

Tsongas: You can attack it, but how do you *do* it? How do you attack all of the other programs, if you haven't attacked some of the basics? The votes aren't there to do it.

Phoenix: *Does the president have the votes in hand to do anything at this point without dealing with one side or the other?*

Tsongas: He doesn't have the votes to do what he wants. He has the votes to do what he doesn't want.

Phoenix: *Explain.*

Tsongas: He has the votes for a budget freeze. He doesn't support it. He probably has the votes to postpone indexing. He probably has the votes to significantly lower the defense budget. [laughter] So, that's what you've got. Can you see Reagan endorsing any of those ideas? If you had Howard Baker in the White House now, we could pursue the issue rationally. If you have Baker in the White House, then those three options, which are basically the only way I think you can [reduce the deficit] would be embraced because he would sit down and say, "All right, what do we have to do to make this thing work?" But it's just not in the cards. The idea of an end run on the flat tax is probably their strategy, but I don't see it passing.

Phoenix: *Is it ironic for a president to be elected by a landslide to a second term and not have the support in Congress to move a program?*

Tsongas: It is history.

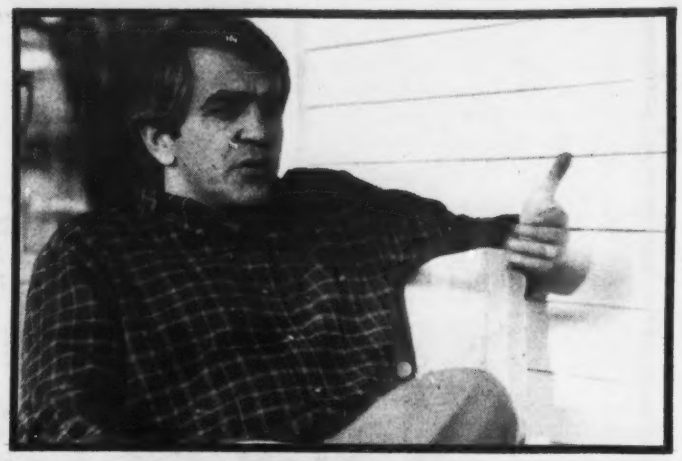
Phoenix: *Conservative author of the books* The Emerging Republican Majority *and* Post-Conservative America *Kevin Phillips, among others, speculates that the coalition of Republicans is extremely unstable, that it will not hold together; he expresses deep concern about the possibility that we are living through a Weimar period [and that] perhaps subsequently historians will look at Reagan not as an extremist, but as something of a moderate who in the end failed for the lack of will. Phillips concerns himself with the possibility that if this particular economic boom does not continue, there will be an extremely angry, frustrated, and perhaps cynical middle class, more willing to listen to the Hard Right.*

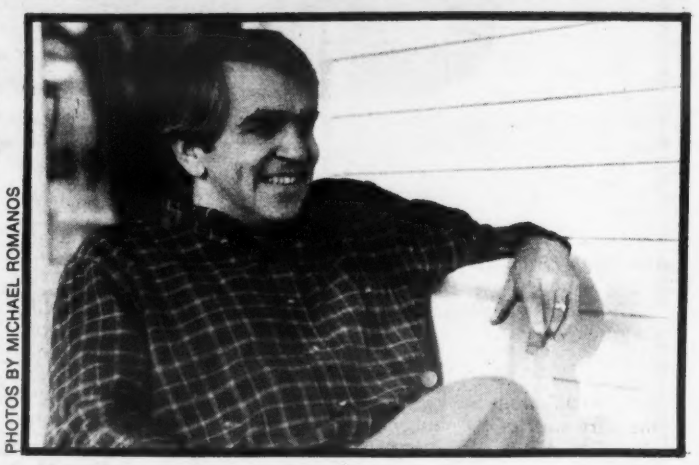
Tsongas: They are not listening to the Hard Left, that's a given. They are not going to listen to the liberal Democrats — they've been discredited; that's a given. If you discredit the sort of Republican moderate, then who do you have left? Well, there are two alternatives. One is the far right, and the other one is the Howard Baker strain of Republicanism and the sort of moderate-conservative strain of Democratic thought. Is Jack Kemp likely to be viewed the kind of person that will carry the day?

Phoenix: *What do you think?*

Tsongas: I may be blighted because I served with him. [laughter] When you serve with Jack Kemp, there is no mystique. You don't have the kind of personal feelings toward a Kemp that you have toward a Reagan. Fortunately, Kemp's great advantage is that very few people have ever served with him. If 50 percent plus one ever served with him, the ball game would be

"If you go down the issues: arms control, one for the Democrats. The environment, one for the Democrats. Women's rights and civil rights, one for the Democrats. Latin America, one for the Democrats. Economics, one for the Republicans. We win, four to one. Their one is bigger than our four."





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Let me make one other point about your premise: I don't believe that the Republican appeal to young people is inconsiderable. If you look at ads on television during football games, there really is an ethic out there about economic and material success. People buy into that. They wouldn't do these ads unless that was a goodly number of people. Reagan is their hero. And very much like Jack Kennedy was my hero, those things linger. If the Democrats don't come up with a really powerful '88 figure, you know, I think it's conceivable that, for those people whose remembrances are Jimmy Carter and Ronald Reagan ... being a Republican is going to be quite acceptable. And being a Democrat in some respects is going to put people on the defensive ...

Phoenix: *I wonder whether the last election — and the first Reagan election — [was] the expression of a new Republicanism as much as it was the expression of a kind of populism.*

Tsongas: Or the third option is that it is simply anti-Democrat.

Phoenix: *Those are not mutually exclusive, either.*

Tsongas: I think you can be anti-Democrat and not be pro-Republican. I think part of the thesis is correct, that the Reagan constituency is based on success, based on a person and based on current success. If things fall apart on arms control, how long can you run that streak out? And if you begin to have a problem with the deficit that doesn't get resolved, and you have some serious trade problems with the effect on the dollar and so forth, it could be tough.

Phoenix: *Well, Reagan's campaign against government and against bureaucracy is very consistent with the populist perspective on things, dating back to the very start of the movement. The Democratic Party has become associated with bureaucracy with institutional solutions to problems, and it's easy to sell an anti-establishment, ergo anti-Democratic, notion in these times. In Massachusetts, the Democratic Party absolutely is the establishment party, and if there is going to be any insurgency in this state, it almost has to come from the other side.*

Tsongas: Massachusetts will be the last place for Democratic reform, because the Republicans can't do it and there is so much tradition here of embracing "establishment Democratic philosophy," it's hopeless. It will come here when it's sort of scored everyplace else and this is the last one to go. It's rather ironic, since the book on changes [*The Road from Here*] was written by the senator from here.

Why do people change parties that they vote for? I think that as long as a party which sort of had the connections to the emotions of the country — why do we lose people? I think ultimately it comes down to a point where there is a sort of departure of interest and the other side looks at us and says, "There is no hope for change." It's out of that desperation that they then walk into the Republican embrace, even though they are not all that comfortable with it. If we gave off a sense of evolution, then I think they would come back to us. But not if we are viewed as a kind of stone wall.

Phoenix: *The problem, though, is as a party becomes a majority party, it becomes entrenched. Its nature is simply to dig in, rather than to change and evolve. In that sense, I'm not sure that you aren't speaking to people who, whether they hear you or not, are incapable of responding to the message.*

Tsongas: That may be.

Phoenix: *Let's talk about "independence" for a minute. One theory is that this last election was less of an endorsement of Republicanism and repudiation of Democrats as it was a popular expression of support for Ronald Reagan, and that each party is becoming less relevant to a mass of voters that are more and more willing simply to vote for what they perceive to be their own self-interest, without concern for party liberals. The Democrats have ...*

Tsongas: Self-interest, not meaning selfishness?

Phoenix: *Yes. Well, that's the more optimistic view of it. But if the Democrats are seen as a party which is out of touch with mainstream America because of various interest groups that have come to dominate it — organized labor and the old litany — the Republicans have got their own issues which are clearly out of touch with the mainstream of America, and I'm not sure that an accurate reading of this election would lead to the conclusion that the Republican Party has a better sense of what the American people want. It may simply have the best leader at this point.*

Tsongas: If you go down the issues, arms control, one for the Democrats. The environment, one for the Democrats. Women's rights and civil rights, one for the Democrats. Latin America, one for the Democrats. Economics, one for the Republicans. We win, four to one. Their one is bigger than our four. That's what it comes down to. Now, if we can take this one away, then the Republicans are left with the Reagan personality, which is gone in four years, and some pretty extreme right-wing views, which have no salability.

Phoenix: *Well, if you're right, first of all, is it possible to take that big one away from the Republicans? And second, is that not one that they are either going to win or lose on their own, and if they lose it — if they win it they are home free, as you said — but if they lose it, why do the Democrats have to make major changes? Isn't this a Republican game for them to lose or to win?*

Tsongas: I think the Republicans can lose this and still win. They can lose it in an absolute sense and end up with a score higher than the Democrats' presumed score.

Phoenix: *Now, then, what do you think the Democrats have to do to be prepared to take advantage of the very real possibility of a Republican collapse on the economic issue?*

Tsongas: You have to take positions that convince a very skeptical constituency that you can deal with it. And we're talking here about spending cuts. Spending, not taxation. Mondale said to us Democratic senators two months before the election that if his tax increase was viewed as for spending, he was gone. If it was viewed as to balance the budget, he had a chance. Well, it's pretty obvious which way it turned out. People saw this tax increase [as intended] to be used for spending. But the fight that I was part of in his camp — to come up with a budget freeze that would have laid that issue to rest — was lost. So the Democrats cannot win the economic issues by saying that we're good at it. You have to do something, you have to prove that you know what you are saying. Which means, you make some pretty touch choices.

Phoenix: *Who out there right now has been saying these things and is in a position to run successfully for nomination?*

Tsongas: Well, you'd have to look at [Delaware Senator] Joe Biden, [New Jersey Senator] Bill Bradley, [Arkansas Senator] Dale Bumpers, [and] Gary Hart to a lesser extent.

Phoenix: *Gary Hart to a lesser extent?*

Tsongas: In the sense of having run before and having lost, his potential has been demystified.

Continued on page 22

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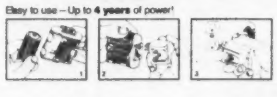

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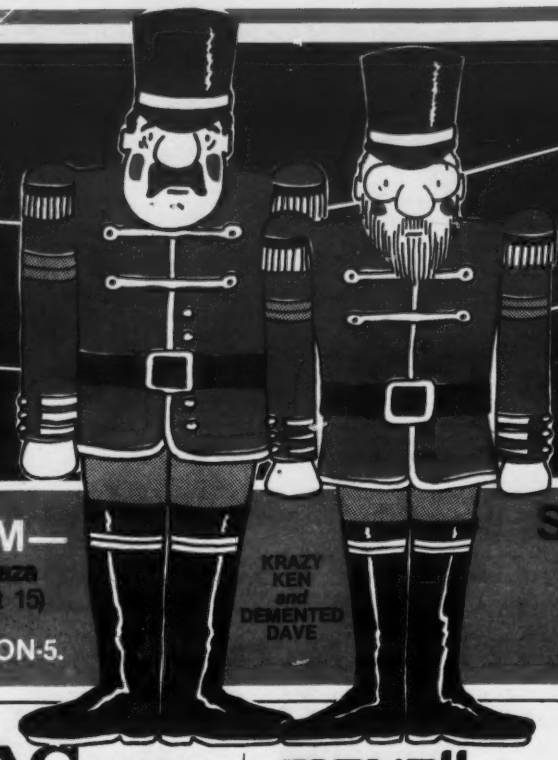

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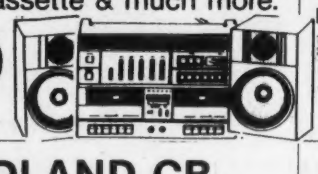

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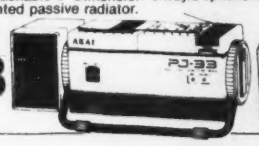

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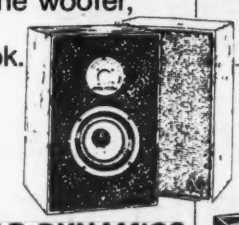

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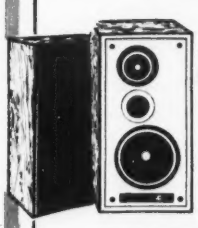

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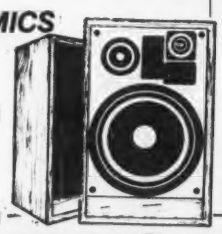

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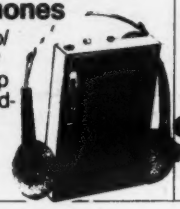

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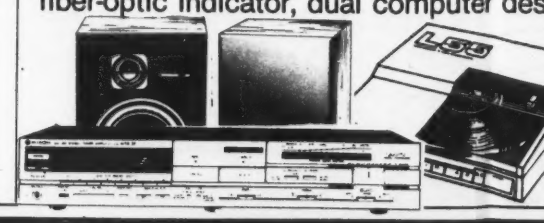

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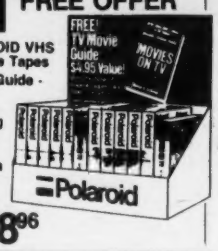

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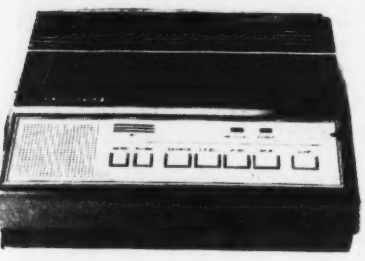

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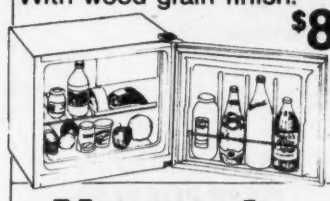

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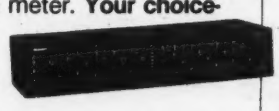

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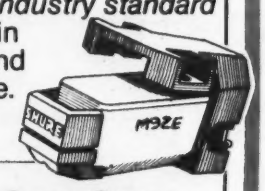

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Talking politics

The uneasy peace over the new peace school

by Chuck Fager

The barely hatched United States Peace Academy, the result of a minor legislative miracle a few weeks ago, may already face disaster.

The minor miracle came on October 12, when Ronald Reagan signed an appropriations bill that included the small but landmark amount of $16 million for something to be called the United States Institute of Peace. The peace institute will make grants for research into conflict-resolution, how to prevent wars, and how to make peace.

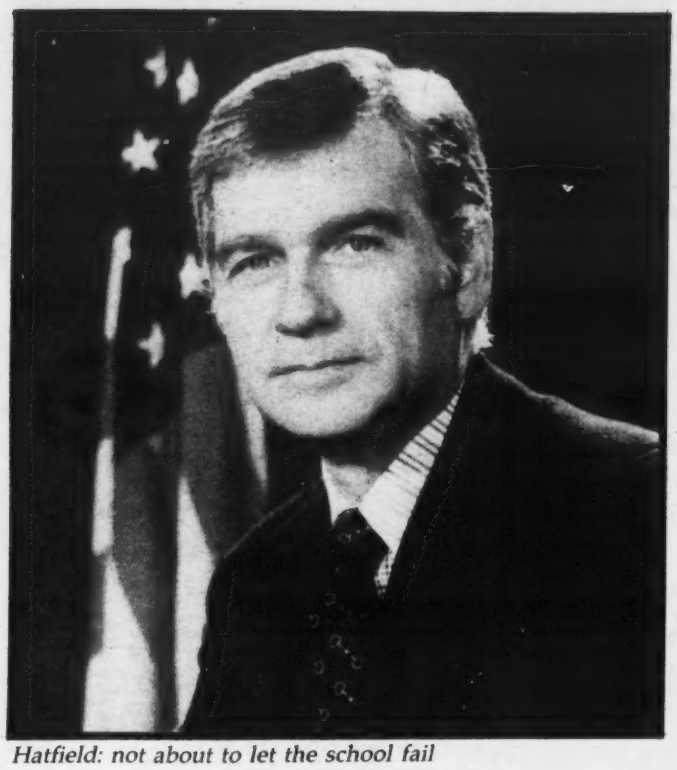
The idea that some federal institution should be devoted to figuring out how to clean up the global messes that much of the rest of the budget helps make has been floating around off and on since 1792, when Benjamin Rush and Benjamin Banneker published a call for establishment of a federal "Peace Office." Rush was a Colonial physician who had signed the Declaration of Independence, and Banneker was a noted astronomer and engineer; but Rush was of Quaker origins, and Banneker was black, so it is no surprise that their proposal didn't get very far.

For that matter, neither did any of the dozens of more recent versions of the idea, until the mid-1970s. Then some supporters organized the National Peace Academy Campaign (NPAC) to lobby for the idea and develop grassroots support. By this year NPAC had more than 40,000 members, and had managed to get a bill through the House and onto the Senate calendar. There the proposal languished until last June, not least of all because both the Reagan White House and the State Department were against it.

That's when the minor legislative miracle began. Senator Mark Hatfield (R-Oregon), a long-time advocate of the idea, played the pivotal role: he pulled the bill off the calendar and managed to attach it to the defense-authorization bill as an amendment. In September, when this defense bill was in conference with the House, intensive work by other supporters kept the academy provisions in it; in this packaging, the academy concept made it past the president's desk.

Shortly after that bill was signed, Hatfield again pulled off a bit of legislative legerdemain by slipping the $16 million appropriation for the academy — now called an institute — into the last continuing resolution, another protective coupling that saved it from a veto.

Thus, after only 192 years, the peace institute was a reality, and the NPAC folks congratulated themselves warmly on a job well done. It was only on the long morning after, when Congress had gone home to campaign and everybody was catching his breath, that the specter of disaster began to come into focus. No one had really dealt with the ques-



Hatfield: not about to let the school fail

tions of what the institute was going to look like, who was going to run it, and where the money was to be spent.

At one time, some academy backers cherished the idea that it would be something like West Point in reverse: an elite school that would turn out highly skilled scholar-diplomats prepared to move swiftly to prevent, or negotiate an end to, the battles and wars that their West Point counterparts were being trained to fight.

That idea probably never had a chance. The military didn't want the competition, and neither did the private graduate schools of diplomacy. To get the proposal past the conference committee, Hatfield and others had to trim it considerably: out went the plan for a campus (instead, the institute will squat in some federal office building run by the General Services Administration); out, in fact, went the whole idea of a formal education program for the institute.

As finally redrafted, the institute will make grants for research and related projects in the fields of peace and conflict-resolution studies; it will serve as a national clearing-house for these fields; it will put on various extension programs, spreading the word and building up the field; and it will conduct the Jennings Randolph Fellowship program for senior scholars in these disciplines.

That's the theory. In practice, however, all these programs will be the creatures of a politically appointed board of directors. To protect the various federal-agency interests involved, four of the board's 15 seats will be reserved for the secretaries of Defense and State, the director of the Arms Control and Disarmament Agency, and the president of the National Defense University. The other 11 will be filled by the president and confirmed by the Senate.

Originally, the sponsors had hoped to have some board members named by the House and Senate in order to build in some more independence from executive control, but that provision didn't make it. So now the institute backers, having finally hatched their baby dove on the Hill, will have to learn how to preserve it from the taloned embrace of the hawks nested in the White House, a roost that Ronald Reagan will occupy for another four years.

I interviewed several people associated with the campaign and the institute proposal. All were savvy in the ways of Washington, and none would deny that its future at the hands of a Reagan executive branch was indeed uncertain, if not in real jeopardy.

There are a number of things about the institute and its constituency that could make for trouble. One is the company it has been keeping. A reading of the NPAC letterhead's list of advisers and directors turns up a few retired generals, but many more names like Ed Asner and Paul Newman, Atlanta mayor Andy Young, antinuke crusader Helen Caldicott, and the Most Reverend Thomas Hunthausen — the Catholic Archbishop of Seattle who is refusing to pay his income tax to protest the military budget. The list of organizations backing the plan is similarly peppered with peace groups, and pacifist churches like the Mennonites and Quakers.

To say these are not Ronald Reagan's favorite kind of people is no small understatement. It would be more accurate to say, after Will Rogers, that Reagan never met a peacenik he didn't dislike. And to think that he and the New Right sentinels who watch his ramparts are going to let this crowd walk off with the institute and its millions in grants and fellowships more than strains credibility. The legislation says that board members shall have "appropriate practical or academic experience in peace and conflict-resolution efforts of the United States." But that's a phrase vague enough to include the guy who wrote the CIA's Nicaragua assassination manual, and not only because of the way it is written.

The truth is that "peace studies" is still a new and poorly defined field. One of its godfathers, Professor Kenneth Boulding of the University of Colorado, has said that it constitutes a legitimate field of academic inquiry because it has produced a large body of scholarly writing on which one could be given an exam. But he also admitted, a bit sheepishly, that the field is rather far from reaching the next stage of academic respectability, that of producing "a moderately homogenous brew" of tested theory "which can be summarized in a textbook."

Just how far is peace research from this textbook stage? Well, a stroll through recent issues of one of its journals, such as *Peace and Change*, published by the Consortium on Peace Research, Education, and Development, shows its contributors disagreeing widely and vehemently on how to define notions as central to the endeavor as *peace* itself: is it merely the absence of overt fighting, or must it also deal with the "structural violence" of oppression to be meaningful? And, for that matter, what properly constitutes *research*? Can it be done only by graduate students and PhDs hunkered down in

Continued on page 20

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Politics

Continued from page 19

libraries or poring over computer printouts, or can the peace protestor getting hauled away from the Pentagon be considered to be doing applied field work?

In fact, the more one reads of the rapidly burgeoning literature in the peace-and-conflict-resolution field, the more conflict and the less peace one comes across. It makes for intriguing, if occasionally disorienting, reading. One other major theme of this literature has long been the grumbling about the minimal funding peace research has received from existing sources of research money. To people in the peace-learning field, then, the new institute's $16 million must look like the pot of gold at the end of the rainbow. It is also a ticket into the big leagues of academia, where the best disciplines are those with their own federal institutes.

But will these hungry researchers get their hands on that money? The going could easily get very tough, with a board on which four seats are reserved for presidential appointees, including the secretary of Defense. With four seats to start with, the administration won't have to stack all 11 of the nongovernment board seats with hawks to retain control, only five; those plus the ex officio votes would add up to solid majority. Some of the remaining slots could even be parceled out among the PhD peaceniks as public-relations window-dressing, and most folks would probably never be the wiser.

Would Reagan dare try such a thing, to turn the institute over to people eager to remake it into a cross between the Heritage Foundation and the Committee on the Present Danger?

Ask the folks at the Environmental Protection Agency, the Department of Interior, or the Civil Rights Commission. The institute is faced with a White House that knows what it wants and how to get it. The list of its successes is a long one — agencies and commissions turned virtually inside out, made into distorted mirror images of themselves. They even purged the US delegation to the Law of the Sea Conference, even though it had been headed all through the Carter years by a Republican, Elliot Richardson. In fact, without Richardson's dedication and diplomatic skill, the treaty might never have come about.

No wonder the Institute supporters are nervous; they have a right to be. Their beloved institute ought to be the agency that provides enough money and coordination for them to get their intellectual act together, and produce the kind of textbook knowledge needed for the peace-research field to become a real asset to peacekeeping. Instead, it could easily become a kind of Frankenstein monster.

If there is to be a future for the institute, one or more of three things must happen: first, Reagan might mellow out and make the search for peace by any and all means a top priority. Senator Hatfield, during his recent tough re-election fight, sounded such a theme in Reagan's behalf. And there may even be a few people who believe it somewhere.

Failing that, the defense will have to fall back to the Senate, and such institute supporters as Hatfield. The Oregonian has carried weight with the White House, and a campaign aide told me his boss would not sit back and let the institute be hijacked. The increased Democratic strength in the new Senate lineup could also add strength to the institute's defense, by adding clout to Hatfield's prime cosponsor of the concept, Hawaii Democrat Spark Matsunaga.

The third line of defense for protecting the institute from right-wing raiders lies with its lobby, NPAC, which should know how to mobilize public support for keeping it on the track its drafters intended it to take. But NPAC staffers say the group is uncertain of its direction now that its legislative goal has been achieved; it will meet with its own board soon to consider its future, and may even disband.

To fade out now, though, would be to leave the fledgling institute to the wolves. And there are those on its board and staff who will be arguing that, instead of disbanding, NPAC needs to reorganize itself into a watchdog over the institute's formation, beginning with the board-selection process.

Like Pinocchio, the Peace Institute required a minor miracle just to come to life; it will need a couple more minor political miracles if it's to avoid becoming a reactionary's puppet. □

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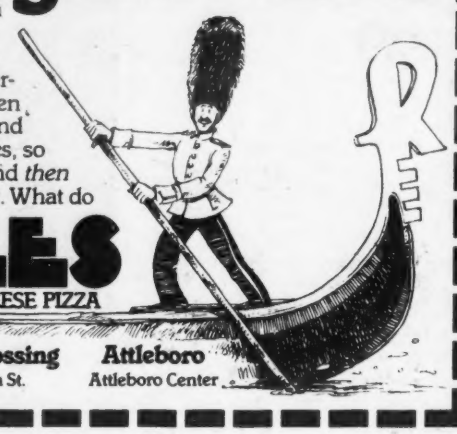

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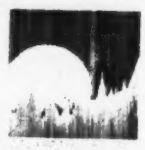

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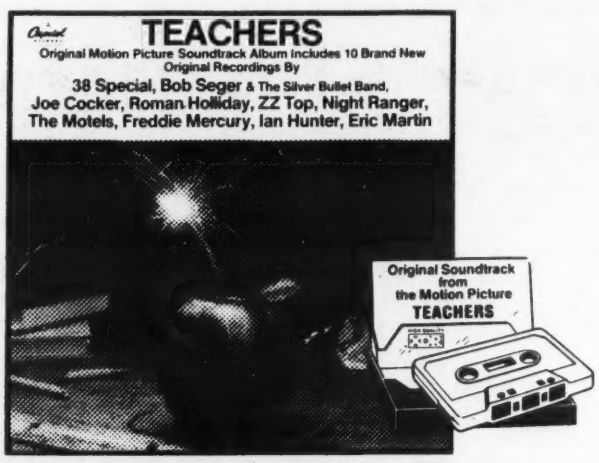
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Tsongas

Continued from page 13

Phoenix: *Ferraro?*

Tsongas: I don't see it.

Phoenix: *Because she's from New York, because she's associated with Mondale?*

Tsongas: Because she is a traditional Democrat.

Phoenix: *Dukakis?*

Tsongas: If he were to run, but he won't be out there in '88. I don't think he can run.... One interesting figure in this scene is Mario Cuomo. Is Mario going to be the Walter Mondale of '88? The early indications are yes. How you can walk down the same road knowing at the end of that road is exhaustion, indebtedness, and defeat, is beyond me. Mario Cuomo has all the natural powers. If he adopted the right philosophy, he could really take this thing away from anybody else. Yet you don't see it. You just see instinct. Traditional, Democratic, liberal instinct. I would hope to have some effect in moving him off that position because I think that persona-wise he is the best candidate we have. But it won't take long for him to be viewed as the new Mondale. It will happen even before he announces. If it happens, he's gone.

Phoenix: *I still wonder, though, whether or not the crap shoot on the economy isn't going to be the mega-event that determines whether this Republican thing continues or the Democrats come back.*

Tsongas: My view is somewhat different. My view is that the Republicans do what they are going to do. Let's say that the debt is so bad that it forces those four groups to say that this is not working, and then they turn Democrats and say, "Oh, my God, not him," then they come back to the Republicans. If you can eliminate this "Oh, my God, not him," then you can score. And all you need is somebody there who is presumed to have evolved. That's all you need. Just give him an opening to say, "Yes, I have changed a bit and I'm going to listen and be different."

Phoenix: *Given the solidity of the South, [which has been] in the Republican camp now since 1968 except for '76, has there been a realignment to the extent that the Republican Party is now a conservative white party with a Southern base and that the Democrats must look at an Eastern, Midwestern, Western alignment?*

Tsongas: That may be the case. I hate to acknowledge it, but it kind of looks that way.

Phoenix: *Well, Kevin Phillips, again — he argues that the three major demographic themes in America in the last 30 years or so are migration to the Sun Belt, the growth of the baby-boom generation, and the emigration of Southern blacks to the North. The addition and subtraction of all those things has led to a situation where the Sun Belt has control and is strongly and not mystifyingly Republican, and is associated with the Republican Party for lots of good reasons. As this question of demographics relates to a Dukakis, the question I have, obviously, is whether, qualified or not, any candidate — Mike Dukakis, Paul Tsongas, John Kerry, anyone else — can now think of running successfully for president from a base in Massachusetts, an ultimately Democratic State, fairly far from the Western battleground, which may be where elections are decided.*

Tsongas: All things being equal, you'd want to come from someplace else, but all things may not be equal... The problem with the party is you can't keep Jesse Jackson, and Bella Abzug and Lane Kirkland happy and win anything nationally. And you've got to be willing to recognize that. As strong and as important as those constituencies are, to the extent that your positions are viewed as exclusively theirs, you're going to lose. Now, I'm not arguing that you abandon those constituencies; I think you have to maintain the commitment to them. But you don't have to pander when there is a major difference. And we pandered.

Phoenix: *The Friday before the election, my barber told me that of course he was going to vote for Ronald Reagan. He was also going to vote for Ray Shamie. He thought Shamie's flirtation with the John Birch Society was frivolous. He thought the John Birch Society were Neo-Nazis and, if he believed that Shamie was deeply involved with them, he wouldn't have gone near Shamie, but he didn't have that opinion. And he concluded his little pre-election analysis by asking rhetorically why in the world the Democratic Party didn't give him a chance to vote for Gary Hart and Geraldine Ferraro. How do you think Hart and Ferraro would have done?*

Tsongas: Better. Because you would have had balance.

Phoenix: *You don't think they would have won?*

Tsongas: Probably not.

Phoenix: *But they would have made it competitive?*

Tsongas: And interesting. Not two of the same breed.

Phoenix: *If you were asked to consult, which you probably will be asked to do by a number of people, what would you say?*

Tsongas: Four target groups: middle class, businessmen, Yuppies, students. If I had done the DNC [Democratic National Committee] chairmanship, part of the deal was two days a week, and spend all my time with those groups, then get a vice-chairman to do the traditional constituencies. But you would not see me, except for now and then, deal with the traditional constituencies. I could deal with the swing groups, and that's where the election is going to be won. I would have gone out to the National Association of Manufacturers and said to them, "Look, Reagan's deficit is something you have to agree is wrong, and we are going to prove to you that we will take the more responsible position." And that would have included a budget freeze. Now, take the average CEO [chief executive officer] who knows that these deficits are killing us, who has an instinctive anti-Democratic feeling, and the new DNC chairman says we are going to commit to a budget freeze and Reagan won't; he's *got* to take notice of that. Another thing you have to do is tell your traditional constituencies, "We're with you, we love you, but it stops there."

Phoenix: *But you still need a candidate in whom these new attitudes are credible. And you didn't have that this year.*

Tsongas: I'll say.

Phoenix: *You have said.* [laughter] *And have been quoted as such.*

Tsongas: Well, it's been proved right. When I endorsed [Ohio Senator John] Glenn, for all the problems you can have with that candidacy, [it] was an expression

Continued on page 28

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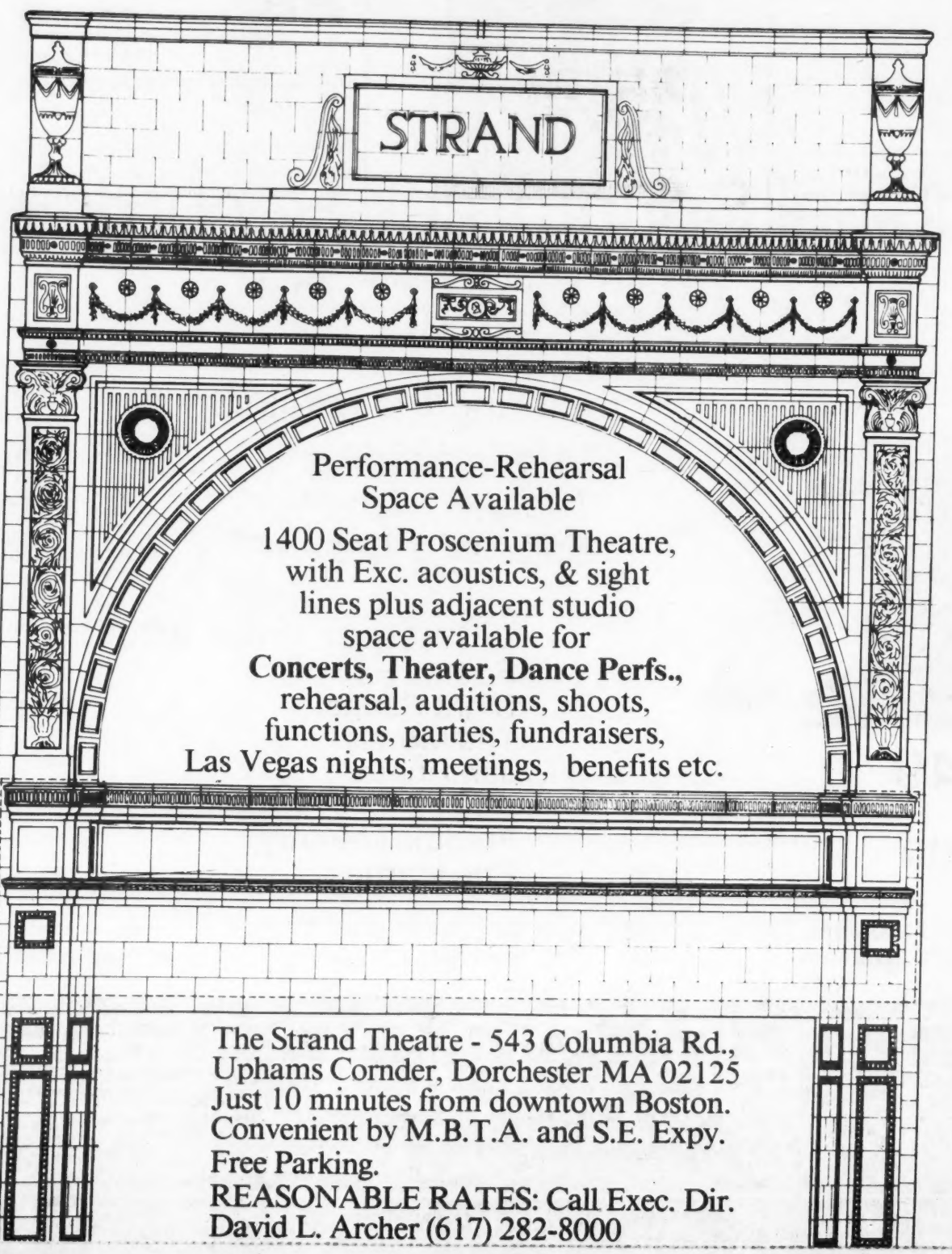

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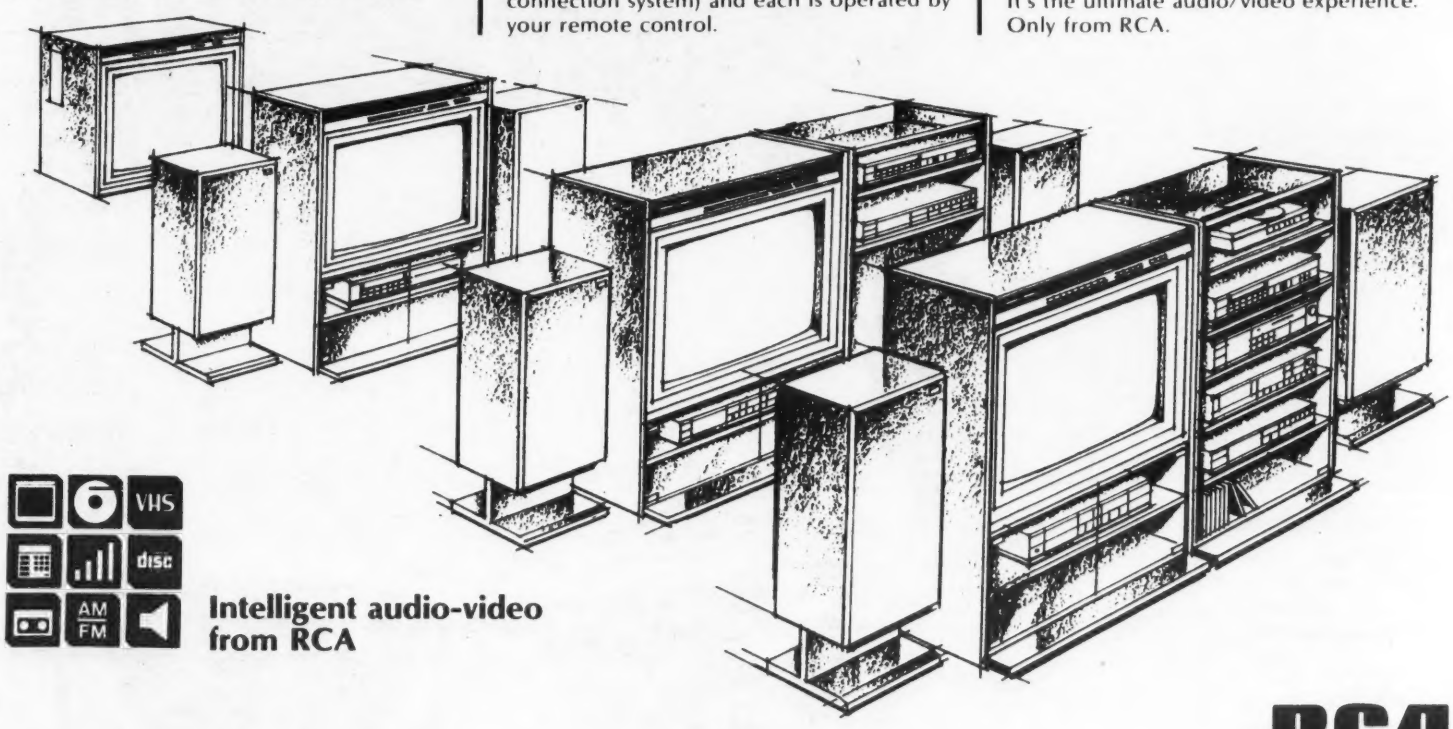

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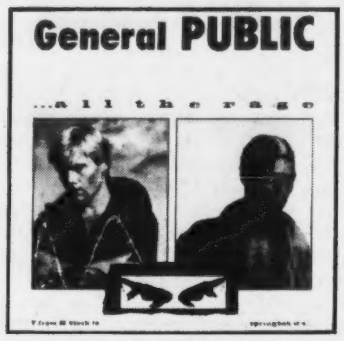

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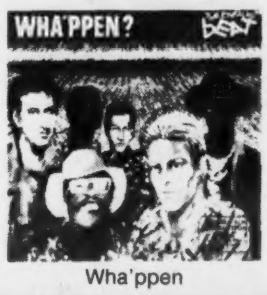

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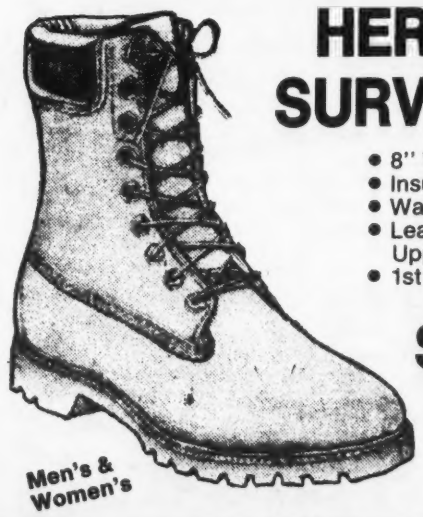

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Tsongas

Continued from page 22

of that feeling. But I don't understand — maybe I'm just thick, but if I were a Democrat looking at this with ambition like I used to have, looking at this situation, it seems to me that the formula is so simple. Why isn't it, why don't people grab onto it?

Phoenix: *Well, let me give you something I think is part of the answer. The Democratic Party has become captive of forces that used to be movements and have now been reduced to special interests because so many needs of the movements have been satisfied.*

Tsongas: In narrower constituencies, they don't deliver the thought, either.

Phoenix: *And because the party rules, both in Massachusetts and nationally, have been loaded on behalf of these interests, and because the party activists have become so powerful in the nominating process, the candidates have been forced to focus on this more narrowly defined set of interests. Look at the Massachusetts Democratic Party in the last election. The way the party rules in the convention system were set up, [Congressman James] Shannon and [Lieutenant-Governor John] Kerry had to focus on the convention. The party activists are always more extreme — in the Republican Party also — than the mainstream. And so it's almost inevitable that you are going to get nominees that are to the left in the Democratic Party, and to the right in the Republican Party, of where the voters are. Then who can row back to the middle fast enough decides an election. This time [Republican conservative] Shamie was carrying a number of anchors, and Kerry moved very quickly in to a centrist position. His position on taxes is the same position on taxes that Reagan has. I don't think he wants this well publicized right now, but that's the truth.*

Tsongas: So, what are you going to do? Remember, you're talking to someone who made it through that system.

Phoenix: *When you made it through the system, it was less closed, less entrenched, less establishmentarian than it has become, and it seems to me that one of the real causes of the problem locally is the total control over the party apparatus that Dukakis now has.*

Tsongas: Well, let's go back a second. The traditional groups would not have supported an opponent against me — labor, Jewish groups, women, teachers. I think I spoke to two national labor groups in six years . . . the average Democractic senator probably speaks once a month to a traditional labor group. Because of my stand on the bombing of Beirut, I was not invited for a long time to speak to Jewish groups. I would simply not be the fair-haired boy of the feminists, despite my position. I think that what happened was that people knew instinctively that I wanted to hold them away, at a certain distance, because I wanted to spend my time with other constituencies, even though when you put my voting record against anybody else's in support of these groups, I was as good as anybody. But that's not where my heart was. I think you can do that and win.

I mean, the last white liberal, to use a stereotype, doesn't like my near-liberalism, but when he'd go into a voting booth, would have no choice but to vote for me. That's what you want to do. You want to figure out that it is easy to strategize [in such a way] that L-W-L will have no choice. It's not unlike what Reagan did to his social agenda and New Right-ers: they had no place to go.

Phoenix: *And it is, in fact, what Dukakis has done now as he has moved to an extreme centrist position with the confidence that he will have a conservative opponent — at least one — and will get the Democratic liberal vote and the independent liberal vote.*

Tsongas: I'd go even further than he would.

Phoenix: *To the center? To the right?*

Tsongas: On economic issues.

Phoenix: *I'm not sure whether it's possible for Dukakis, no matter how far he goes to the right, to win the confidence of the business community.*

Tsongas: Why not?

Phoenix: *I think he's done everything in his power so far to win that confidence, and I don't think he has done very well at it.*

Tsongas: . . . I think that his plant-closing bill was absurd. I would have fought against it. I mean, you can save 150 jobs in some plant and lose 10,000 that are expanded elsewhere. I never would have given into that. And I think any liberal who is thinking of going against Michael Dukakis — I would find the prospect of supporting Dukakis against a liberal to be joyous. One of the problems with the left is that there's a certain disrespect for the right, [as if] a person who is solidly middle class is somehow imperfect. I don't share that feeling. [If you] live in a city like Lowell, it's not a liberal suburb; these people are just as American as I am. Dukakis has covered the center better than John Kerry had at the start of the election. I don't see how you rationally argue the anti-Dukakis case to the uncommitted. There is a lot to be said for being bright and honest.

Phoenix: *I do think that there is a real problem for Dukakis in that he has become a classic establishmentarian powerbroker, the ultimate insider. I think that the public is speaking very clearly on that subject, and they don't really like it.*

Tsongas: I don't think Mike Dukakis will ever be considered the insider, because when you say insider, you think of the legislature, and people who are stylistically so different than he is.

Phoenix: *And yet this is where Dukakis came in, being perceived, because of style and where he lived, as a liberal, when in fact he never really was that kind of liberal. Then people got disappointed when he didn't act like the liberal he never was. Now, stylistically, he is being perceived as someone who couldn't be an insider, when he is a classic insider.*

Tsongas: But if it works, it works. □

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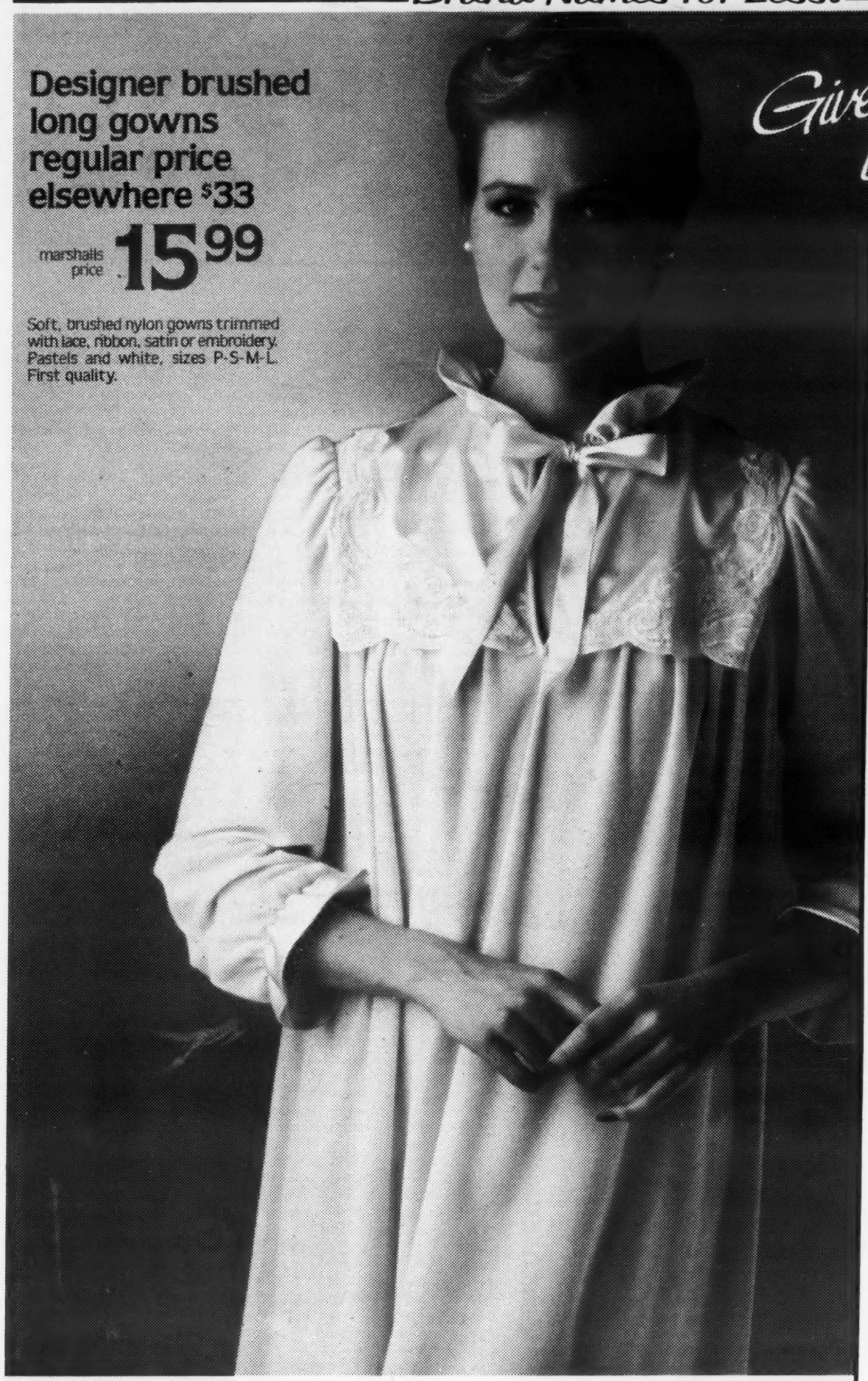

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Quote

Continued from page 2

commercial TV, and will, when the broadcast honchos realize that locally controlled cable provides a natural farm system for creative talents. *City Life* reporter **Jerry Costello**'s classic anthropologist's view of the Arborway trolley could go on *Saturday Night Live*. Labor reporter **Charles Rasmussen** fills a niche now empty at all other local TV stations. A few veteran journalists from other media, such as ex-*Globe* reporter **Anne Kirchheimer** and WBCN reporter **Katy Abel**, have used NNN to learn television procedures.

NNN reporters scoop stories because they live across the street, because their sources are the neighborhood sparkplugs who read every word of community newspapers, and because they haven't learned to wear the blinders of conventional news judgment. NNN reporters are not above their subjects. Mattison interviewed kids waiting for the first school bus of the year. When the bus didn't show, the crew gave the kids a ride to school. Rasmussen, a former shop steward, taped a report on the state AFL-CIO convention, but he was thrown out of the meetings for using a nonunion crew.

There are bloopers on NNN and the technical quality varies. The audio engineering is noticeably weak. But the staff, led by news director **Rory O'Connor**, follows the right strategy to make local television exciting and important. The "professional" media, and I'm including daily newspapers, should watch NNN every night.

Full disclosure: O'Connor and Mattison have what James Michael Curley used to call "the additional and supreme qualification of being my friend." I haven't even met most of the other 70 or so sometime reporters on NNN.

JEFF THIEBAUTH

NNN anchor Eileen Jones

* * *

No one had a kind word on November 25 for my almost namesake, **John Peter Zenger**, on the 250th anniversary of his arrest on a jive charge of seditious libel by that lowlife Tory, Governor Crosby of the colony of New York. This when two Boston publications celebrated the 25th anniversary of a TV quiz-show scandal. So Charles Van Doren ate a little crow. Big deal. JPZ did nine solid months in the king's dungeon for printing exactly the following in his paper:

"The people of this city and province think, as matters now stand, that their liberties and properties are precarious and that slavery is like to be entailed upon them and their posterity, if some past things be not amended."

Now, think about that. Since you were 10 years old, how many times a day, on the average, has that sentence been true for you?

Well, that was exactly the issue in JPZ's "freedom of the press" trial. JPZ's lawyer, Andrew Hamilton of Philadelphia, took the novel position that truth was a defense. In English law, when you got into seditious libel, the greater the truth, the greater the libel; seditious libel was any kind of story that undermined authority. The authorities knew perfectly well in those clear-thinking times that true stories were more likely to undermine authority than made-up stories. Hamilton got around this by arguing that English law did not always apply in the American colonies. The jury that agreed with him, and that let JPZ out in 1735, was the first group of residents to go public with that revolutionary idea.

When thinking about JPZ and freedom of the press, insist on context. JPZ's paper was founded by a group of radicals expressly to criticize the Crosby administration. It was no good gray *New York Times* but an underground weekly. One of the anonymous contributors wrote that the people governed had a right to a voice in the government. Freedom-of-the-press cases come up when the press actually says something, which is when the bad guys are prone to blame the press for its own troubles.

* * *

Some people commit seditious libel on themselves. **William A. Henry III** reports on media for *Time* magazine. He is the same Henry who won a Pulitzer Prize for his television reporting in the *Globe*. He also writes the 1971 class notes in the *Yale Alumni Magazine*. In the November issue a classmate asks, "How about more sarcasm in your *Time* articles? You're being too polite with American culture." Henry replies: "As it happens, *Time*'s corporate policy is to be polite with American culture. If you want the snideness that is my true nature, read my movie column in *GO* or my TV column in *Channels*."

* * *

Former aide to Kevin White and present *Herald* columnist **George Regan** will be handling public relations for the Church of Scientology in these parts. The bizarre cult, whose favorite street come-on is a free personality test, will pay $50,000 to $100,000 a year for Regan's flackery, estimates *Ad East*. Explaining the job to *Ad East*, Scientologist David Aden said that many people have "false impressions of the Church of Scientology." Presumably, Regan will take over the wheedling phone call and offensive letter you always get when you call Scientology a bizarre cult in print. I will say that Regan has so far kept his PR clients out of his *Herald* column, which is reserved for rear-guard sniping at Mayor Ray Flynn.

* * *

The latest figures of the Audit Bureau of Circulations show that the daily *Herald* has jumped four places to be the 21st-largest-selling newspaper in the US, with a circulation of 343,581, up more than 25,000 copies from last spring. The *Globe* also gained 5000, giving it a 520,081 daily circulation. The *Sunday Globe* outstrips the *Herald* 792,786 to 280,769. Most leading newspapers gained in both circulation and advertising this year. The reason may be continuing penetration of the suburbs; it may be the economic revival of big cities. I think it is interesting to compare the newspaper rebound with the sudden decline in network-television viewing, the continued success of magazines, the mixed trends in cable TV, and the rise of VCR sales. It could be a temporary shift, or it could be a complicated realignment of media choices. The resurgence of the *Herald* could be attributed variously to *Herald* improvements or to *Globe* weaknesses, but I will commit myself on this issue: we now have proof that the Hearst corporation was strangling the *Herald*; perhaps it ought to reconsider its policies, at least toward its properties in Baltimore and Los Angeles. □

BNN TV-Cable Channel-A3
Boston Neighborhood Network

	MONDAY DECEMBER 3	TUESDAY DECEMBER 4	WEDNESDAY DECEMBER 5	THURSDAY DECEMBER 6	FRIDAY DECEMBER 7
5:30 pm	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Eileen Jones
6:00 pm	STORY BOOK TIME Roxbury Library	HEALTH LINE EAST Angina, Seasonal Coping	CARIBBEAN CULTURE VARIETY SHOW	ALLEY 444 "Jack" Survives Cashing Bottles	DRUG REHABILITATION PROGRAM Ex-Addicts
6:30 pm	MARYSON Ecumenical Puppet Show	ALEPH Jewish Beliefs & Philosophy	Reggae, Calypso and Other Regional Entertainment	UP FRONT Frank Conte Local Issues	N.E. WOMEN'S NETWORK Feminist View
7:00 pm	PERSPECTIVE ON HEALTH Holistic Self Care	PROMISE OF CHRISTMAS	MISSION CHURCH NOVENA Father Joseph Manton	ANNUAL EAST BOSTON ROAD RACE	WEST INDIAN CARNIVAL AT FRANKLIN PARK
7:30 pm	ZION CHURCH Revival, Prayer & Song	Houston's Spectacular Pageant And Story Of Christ's Life	BNN-TV SPORTS SPECIAL Of Nov. 29	IRELAND ON THE MOVE	Festive Celebration
8:00 pm	WHO WE ARE: BNN-TV DOCUMENTARY	Courtesy of Community Access TV Of Houston, TX	Event: Women's College Basketball	ACCESS PROGRAMMING Codman Square Block Party In Dorchester; Field's Corner Farmer's Market; And Others	ETERNAL VALUES Reconciles Physics & Religion
8:30 pm	WIRED: How To Gain Access To Cable	For All Ages	Emmanuel vs. U.Mass., Boston		SCOTT AND GARY SHOW Comedy
9:00 pm	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Eileen Jones

PROGRAM HIGHLIGHTS

BNN-TV has produced a documentary offering an inside look at the Boston Community Access And Programming Foundation which operates the Boston Neighborhood Network (see Dec. 3 at 8 p.m.). Christina Cruz and Ken London, producers.

The documentary, which is available to community groups, highlights Channel A3 programming; the Public Institutional Network, which has a potential of 600 non-profit and public institutions in Boston; the Neighborhood Network News and the television production workshops which the Foundation offers to Boston residents and Boston-based non-profit agencies.

Foundation staff members are available to speak to community groups about the Foundation.

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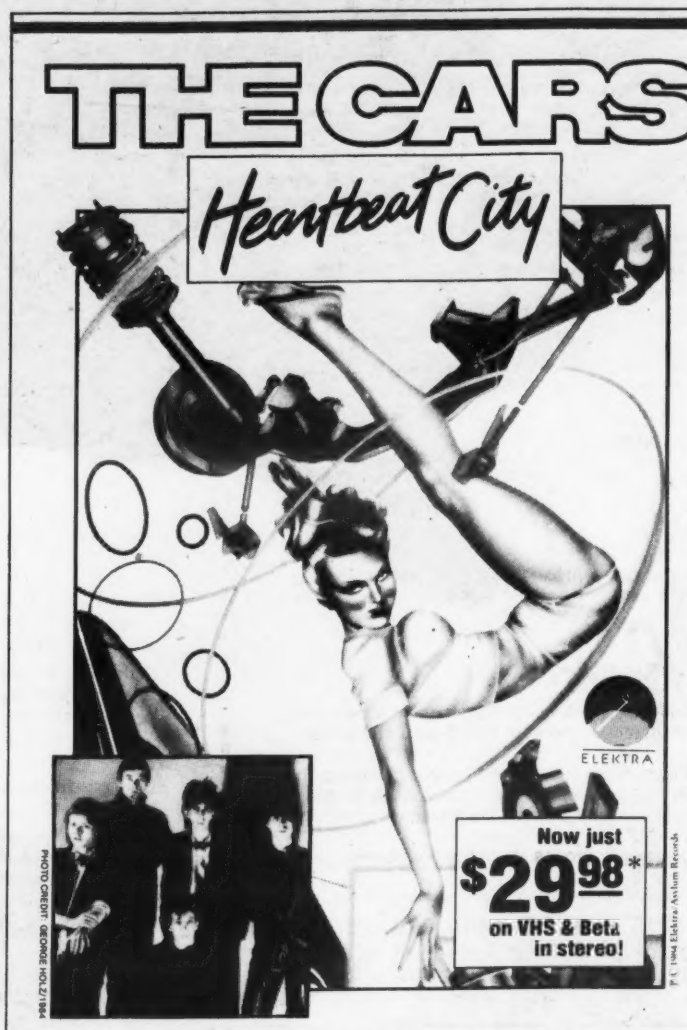

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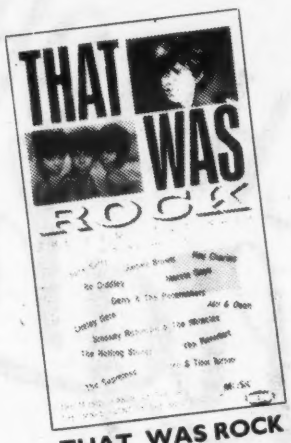

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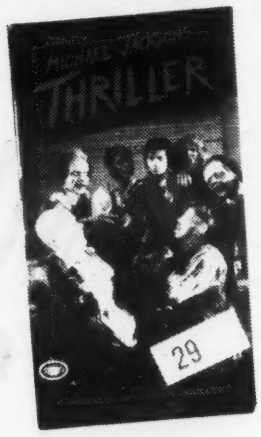

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LIFESTYLE BOSTON

ONE AND ONLY

The pros and cons of single children

by Kathleen Hirsch

On a street in downtown Cairo 20 years ago, my mother-in-law, engaged in conversation with an urbane Arab, was asked, "And how many children do you have?"

"Two," she answered with pride.

The man's eyes widened in momentary disbelief. After several awkward minutes, he regained his composure and remarked in a low voice, "You've been very lazy, madame."

How much more censorious would he be if he learned that these days not only are two-children families the American norm, but also that even this is not the nadir of our sloth. Since 1970 the percentage of women ending their fertile years with fewer than two children has increased from 18 percent to 36 percent. Many demographers predict that by the turn of the century 50 percent of all women who are 25 (that is, of marriageable age) today will have only one child or none at all. With considerable evidence to support them, the experts are depicting a future nation of firsts, lasts, and onlies.

"When I was growing up, I didn't realize until people responded to me that there might be anything out of the ordinary about being an only child," says Connie (not her real name). "You get people saying, 'Really? You're kidding! You don't have any brothers or sisters?' "

The only child. A curiosity; a freak. To the public imagination, the single child is something like a hybrid between the Kohinoor diamond — an overendowed, overindulged, sparkling but temperamental and demanding solitaire — and the lonely petunia in the onion patch. As a nation we are bewitched by the ideal of individuality, but distrustful of its flesh-and-blood reality. For years this pro-natalist society has pitied, resented, or ostracized the only child.

So effective has the stereotyping been that many of today's parents are torn between the emotional

Continued on page 13

ILLUSTRATIONS BY CHRIS SCHUH

Urban eye

by Robin Vaughan

SAY IT WITH CHOCOLATE

Thanks to advertising from florists, everyone knows that it's possible to "say it with flowers" when words just won't suffice. Now candy makers are trying to get into the act by offering molded chocolate "cards" that range in sentiment from "happy birthday" to "happy divorce." These edible messages, plus the molds and ingredients for making them, are the specialty of the Candy Lovers Gift Shoppe at the Park Plaza shopping center, in Stoughton.

The walls at this suburban candy store are filled with thousands of the transparent plastic molds that transform chocolate into artwork. Visual as well as verbal designs abound. For the sports-minded, there are patterns for chocolate tennis rackets, fishing rods, and roller skates. Fans of indoor games may enjoy the bingo cards or Pac Man characters. There are Jewish stars for the religious, balloons for the frivolous, hearts for the passionate, and roses for the sentimental.

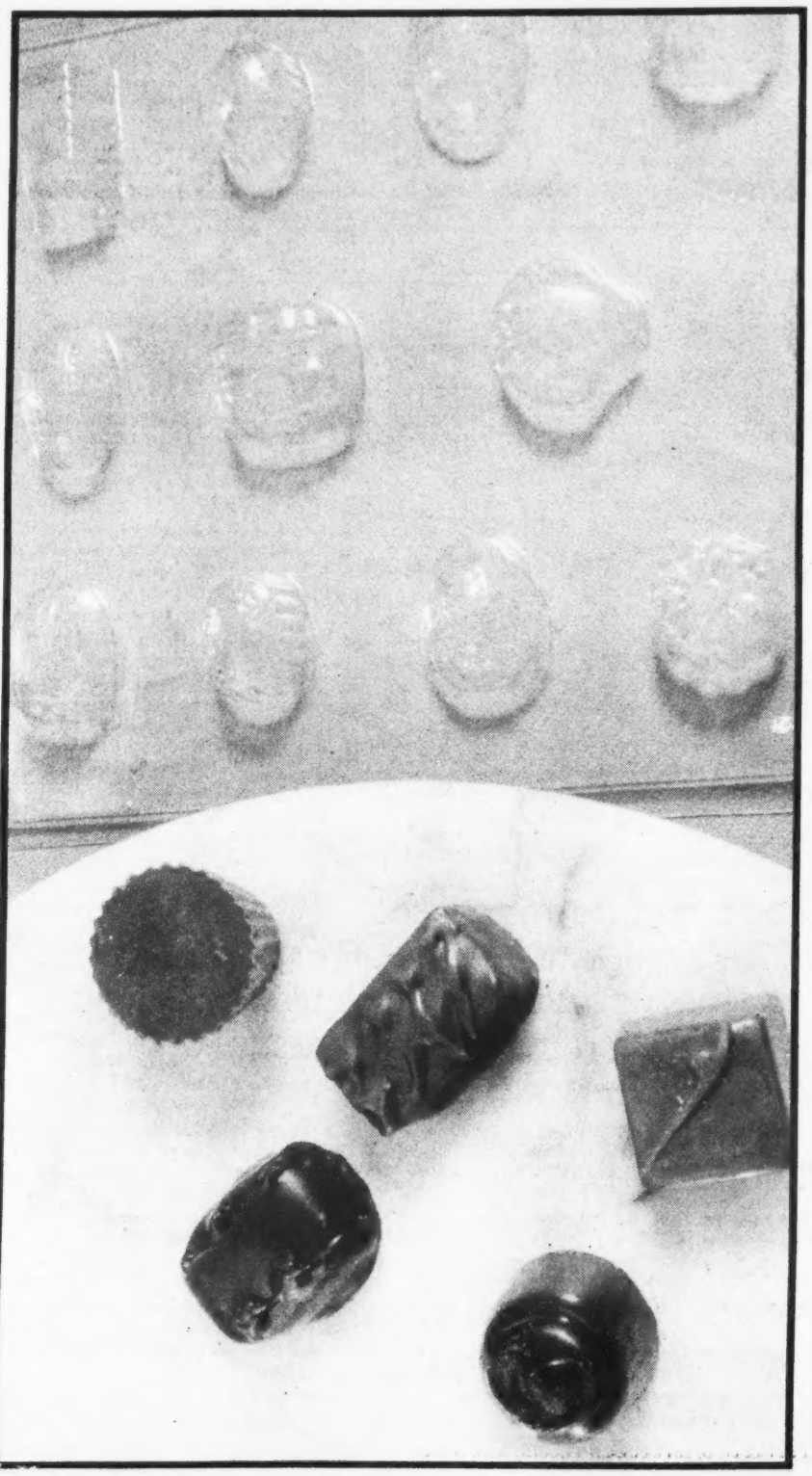
Farilyn and Arthur Kalman, the owners of the shop, seem as delighted by the novelty of the molds as their customers. "You can really have a great time with them," Farilyn says. Part of the fun is choosing among the different colors and flavors of molding mix. The chocolate in this mix, specially formulated not to stick to the molds, comes in disks about the size of a quarter. The 14 colors range from brown to purple, and the flavors from peanut butter to butterscotch. (For candy lovers with special diets, there are even kosher, diet, and carob varieties.)

Farilyn insists that the mold candies are "the easiest thing in the world to make." The chocolate is simply melted over a low heat, then poured into the molds. After hardening for 10 to 15 minutes in the freezer, the treats can be wrapped in foil and stored for weeks at room temperature.

In the five years the Kalmans have stocked the molds, they have made hundreds of hearts and flower baskets in the shop and in front of audiences at schools and social groups. And holidays like Easter, Thanksgiving, and Christmas have inspired their fair share of baskets, turkeys, and Santas. "We like to have something for every occasion," Farilyn says.

To pick up supplies for making chocolate-mold candies, or to arrange for a demonstration, contact Farilyn and Arthur Kalman at the Candy Lovers Gift Shoppe, 10 Park Plaza, Route 27, Stoughton, 583-1138.

— **Clara Silverstein**



JOAN SEIDEL

JOAN SEIDEL

DECK THE HALLS

A friend recently told me she's never decorated her apartment with so much as a sprig of holly during the holiday season. "The holidays take me by surprise every year," she says. "I'm not really aware of them until I go home to my parents' house, which my mother has decked out like a Norman Rockwell painting from Hallowe'en to the Epiphany."

When you live alone, dressing your home up for the holidays can seem as pointless as putting on your best dinner dress before sitting down to a quick plate of Lean Cuisine. Somehow, things like chestnuts roasting and mistletoe over the doorway can lack the desired homy effect in a city efficiency. Still, there *are* inexpensive ways to bring the holidays home before you head home for the holidays.

You might want to start with a few autumnal touches, like a *Scotch-broom basket* ($15.95 at Crate and Barrel). Woven of unpeeled willow and dark green Scotch broom, this rustic basket can be filled with a Christmas centerpiece or Christmas cards. *Natural-brush whisk brooms* ($2 at African Design, Quincy Market) have a similarly bucolic look; prop one against the fireplace or bunch them together in a basket. Or fill a basket or bowl with glossy red *wooden apples* (sold in three sizes, from $1.75 to $5 each, at Crabtree and Evelyn, Quincy Market.)

Flourishes that are more specifically Christmasy don't have to be as obvious as a window border of blinking lights. *Twig wreaths*, hardly ostentatious, are increasingly popular as year-round décor. You can get a plain grapevine wreath at Faneuil Hall Flower Market for $15 or a more elaborate grapevine-and-palmetto wreath at Crate and Barrel for $39.95. Stave off pre-holiday blahs with simple arrangements of *white winter flowers*, such as calla lilies or stars-of-Bethlehem, paired with dark branches, or you might want to try a more lasting composition of graceful *white birch branches* (available at most florists; prices vary).

Some of the best holiday indulgences are packed with calories. Wintertime goodies that please the eye as well as the appetite include handsomely packaged boxes of cookies. Maybe the best around is Laura's Homebaked Scottish Shortbread, made by hand at the Stirling Moffat Guest House on Route 7 in Stockbridge. These rich treats (you can actually smell the butter in them) are available for $5 (for a half-pound box) or $9 (for one pound) at the guest house or by mail (write to LGK Associates, Box 1978, Pittsfield 01202; include $2 per box for shipping and handling). Crate and Barrel offers butter cookies, fudge cake, and English toffee — all festively packaged in red polka-dotted or striped tins ($15.95 to $36.95). The store also sells a beverage set ($15.95) that includes a silvery six-ounce jar of McSteven's spicy cocoa and a red-ribboned bundle of cinnamon sticks.

Possibly the simplest way to create a holiday air is with scents. Forget the pine-aroma Glade: subtler fragrances offer a holiday mood without knocking you out. The Bijou in Cambridge has inexpensive scented candles, for example, in bayberry, holly berry, and cinnamon (75 cents for small candles, $5.50 to $7.50 for large sizes). The Chesapeake Knife and Tool Company in Quincy Market sells six-ounce packets of "stovetop potpourri" for $2.50 a bag; simmer two or three tablespoons of the mix in a kettle or pot for such heady aromas as cinnamon spice, apple orchard, or vanilla essence.

With a bit of imagination flexing, it's easy to catch the holiday spirit without dragging home a six-foot tree. Light a fire for yourself or curl up with a book and a glass of Irish cream liqueur. Indulge a little: 'tis the season.

VEGETABLE MATTERS

A report on December's produce

Oh, lordy, here it comes again — that headlong rush toward the winter solstice, toward the melancholy darkness of the cold season. It doesn't help matters that local harvests of fresh produce have shut down, so our food supplies must come from storage, cans, or far away. There are no flavorful bursts of new excitement that perked our spirits in June.

Some may question the connection between the reduction of fresh produce and the blues. Okay, sure, it's a fair-sized leap, but just think about how fresh produce is responsible for our health and well-being, especially during the wintery season, filled as it is with sneezing, coughing, aching, and paining. Surely there's a correlation between health and the blues.

But before giving yourself over to the depths of depression just ahead, you should realize we live in a time and place where year-round fresh produce has become almost commonplace. Flavor may slip for a while and the variety of choices may not be great, but fresh stuff does arrive in market.

Nothing, however, is certain in the winter season. That's what creates high anxiety, especially in the produce industry. The possibility of extreme weather from the end of December through early January annually threatens fresh supplies. For the past two years, for instance, there has been a damaging freeze in the 10 days between the winter equinox and the first of the year. Last Christmas a massive arctic front rampaged through the Southern produce-growing areas, annihilating the citrus orchards in Texas, damaging groves in Florida, and wiping out the first vegetable plantings in the northern part of the peninsula, which set back harvests two to three months. Even without a new disaster, we'll suffer this year from last year's weather excesses.

Fruit

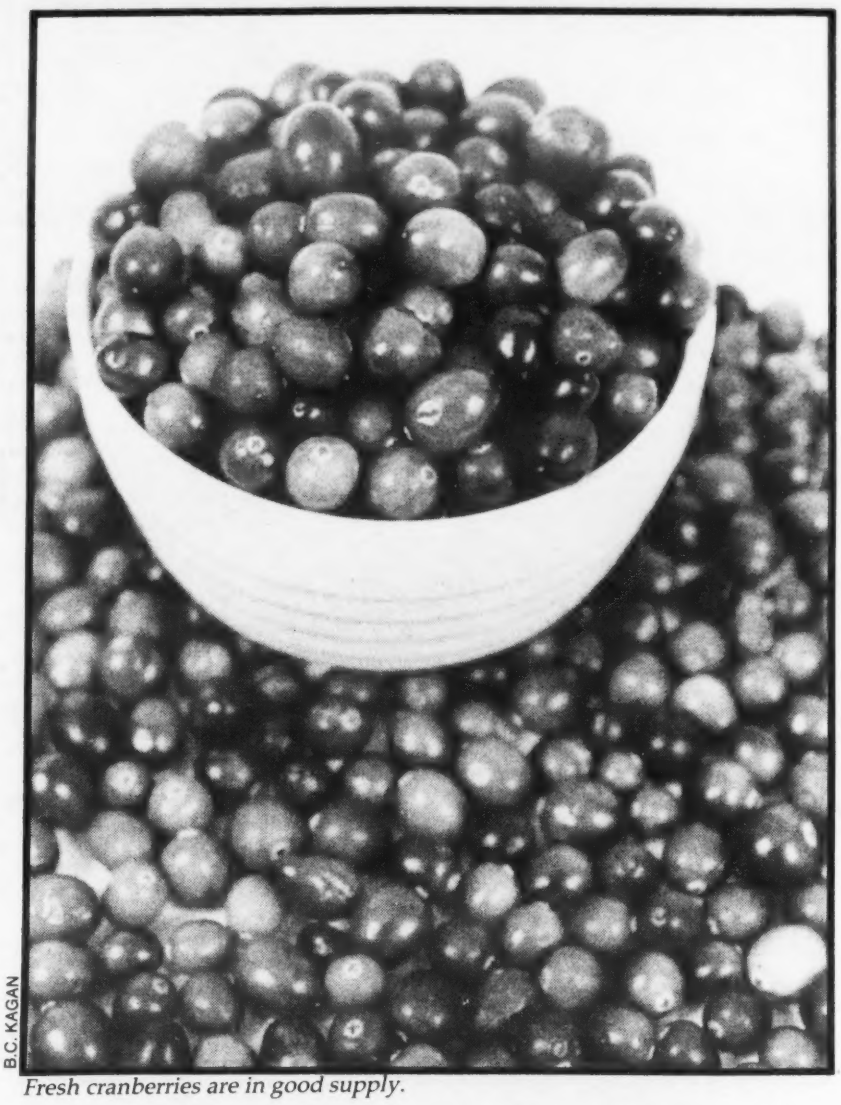
Winter is citrus season. Sniffles and citrus go together, but this season we've got problems. The long-range problem is still the citrus canker, not fully eradicated in Florida, though not yet found in any commercial citrus groves. The immediate problem, though, is the fallout from last year's Christmas freeze.

The large number of orange trees damaged in Florida has resulted in many shippers closing down for the season. Even worse, production in Texas is a big zero. That's 12 million grapefruit cartons and six million boxes of oranges gone. Mexican shippers would love to take up the slack, but they were affected by the same freeze and one of their growing areas suffered a long spring drought, which caused excessive fruit drop in the early-orange varieties.

These short citrus supplies mean higher prices. And that's what we're seeing — oranges, tangelos, and tangerines up some 80 to 100 percent from last year, and grapefruits, in much better shape, up 10 to 20 percent. December is supposed to be prime citrus month: flavor should be sweet, supplies strong, and prices down. But not this year. Prices won't break until California's navel crop gets going, sometime in January. Navels are now pale yellow on the inside, and the sugars need another month to develop. Choose citrus that is round, full, and heavy. Avoid lightweight items: they don't hold as much juice. Avoid sticky items: there's a puncture somewhere. And avoid items, tangerines especially, that have a flat, hard bottom, which is another indication of dryness.

On to apples. The apple harvest is over. In the Northeast, volume was quite good, though the low amount of rain from July to September, the period when the fruit was forming, resulted in small sizes. Large apples are therefore expensive. Although several early varieties, including the tasty Macouns, are gone, plenty of Northeast varieties are still available — Mutsus and Empires for a while longer, Red Delicious and Macs until around May. (From New York, the Mutsu is a large, green-yellow apple that tastes somewhere between the sweetness of the Golden Delicious and the tartness of the Granny Smith.)

In Washington, the country's top apple-producing state, production is down some. The Red Delicious crop was poorly pollinated: the state had a cool spring, meaning the bees didn't race out to set the bloom, which resulted in both smaller fruit and volume. Fortunately, the Granny Smith crop, which blooms later, avoided the vagaries of the weather and has come up with good sizes, quality, and supplies.



B.C. KAGAN

Fresh cranberries are in good supply.

Pears, another winter-fruit staple, are going to have a moderately off season. Growers in the Pacific Northwest, the country's primary pear-producing region, report a light D'Anjou crop because of poor pollination during the spring and the cold, snowy conditions during fall harvest. Prices on the usually cheap D'Anjou are up some 20 to 25 percent over last year, and it is doubtful they will last into late spring. On the other hand, the sweet Boscs, grown primarily in the protective Hood River region, avoided most cold damage, and their usually short season looks likely to last until April. Specialty pears — the large Comice and the small Seckel (or Honeypear) — are down some in volume, but quality looks good. Short pear supplies won't affect us until spring, so despite increased prices pears are still a good fruit for December.

The Florida green Fuerte avocados have taken the baton from the California Hass and are moving strongly into market. They are not the richest tasting avocado, but they'll do fine until the Hass starts up again, around February. Volume continues at a reckless pace, which means sustained low prices for consumers.

Peeping over the avocado horizon: a new variety has been bred in California and might develop into something big. Called a Pinkerton, it's a cross between the industry-favorite Hass and the Rincon variety. This new green-skinned avocado is supposed to have the rich taste and high oil content of the Hass, but a smaller seed. The major difference is the Pinkerton season — mid-November to mid-January, when the Hass is dormant and the field is left open to the large, less flavorful Fuerte. If Pinkertons really do have the flavor of a Hass, then consumers would never have to make do in the late fall and early winter. This year, the marketing of the new item will mostly take place out West, but if the results are favorable, East Coast distribution may start up by next year.

A few fruit items are still doing well. Fresh cranberries and seeded grapes have peaked but are still in good supply and of top quality. Bananas are 30 to 40 percent cheaper than last year on the wholesale level, but you may have to pressure your retail grocer into passing the cuts along. Hawaiian pineapples, in good supply, have a wonderfully sweet flavor, and California kiwifruit, moving in as New Zealand's offerings are moving out, should have a strong season in terms of volume and quality. Cantaloupes, pomegranates, persimmons, and California strawberries are down to their last gasp. The Chilean summer fruit, which has just started its season, needs careful attention. Don't expect customary flavors.

Vegetables

Contrary to dwindling choices in the fruit basket, a wide range of vegetables are still moving into market. Even as the last of the Northeast items — cauliflower, spinach, greens, and leeks — slip off to the South and Far West, vegetable variety and volume look quite good. Growers in the winter-producing areas have planted more acreage of the popular items this year, and fall growing conditions have been fine in most producing areas. Florida's fall vegetable crops, for instance, are moving along well; unseasonably warm, dry weather has ensured good early winter quality.

Florida tomatoes are coming onto line, taking over from the far-off California offerings. But December begins the slow tomato period, which extends into March, partly because winter tomatoes don't have much flavor, especially when they have to be harvested so green to make the long trip up the coast. Prices have already started their seasonal increase, but good progress reports from the Mexican tomato crop should hold prices somewhat in check.

The rest of the Florida winter vegetables are also picking up the pace. For eggplant, yellow crookneck squash, green beans, and bell peppers, which have moved from Georgia into their winter homes in Florida with very little transitional disruption, supplies look good and steady, and quality is fine. (Quality means good appearance and shelf life, not necessarily top flavor.)

Cucumbers and, yes, watermelons are being harvested in west-central Florida. The fall and winter celery harvest in the mucklands of Lake Okeechobee is starting with much higher volume than last year. These Florida supplies, along with the California crop that has just peaked, make celery a very good buy. The corn harvest, which has just moved into the Everglades, will last through January and offer surprisingly good flavor. Just beginning Florida production are cabbages, carrots, radishes, and strawberries; quantities and qualities will pick up as the month progresses.

Lettuce supplies and prices have been riding a roller coaster these past few weeks because of the transitions between growing areas. Hopefully, things should stabilize a bit as we move into early winter. Growers in western Arizona planted 16,000 acres more this fall than last, and plantings are up in California, Florida, and Texas. This should mean a month of good selections at steady prices.

In addition, California, the country's major supplier of broccoli, continues to increase its acreage of this high-demand item, since no immediate market-saturation point is evident. Broccoli's popularity has even impressed some Southeast growers, who have begun to substitute broccoli plantings for more traditional Southern vegetables.

The subterranean vegetables are, for the most part, doing just fine. Since potato production is up this year, the all-purpose spud will be reasonably priced for quite a while. The russet, on the other hand, may be increasing in price: an Idaho snowfall buried about 10 percent of the crop that had yet to be harvested. Onions are in good supply at nice prices, but yams may go up some, since Louisiana got 20 inches of rain in the middle of harvest time. And the versatile rutabagas, coming in mostly from Canada, are reasonably priced.

But folks don't seem too interested in roots and tubers these days. Too mundane.

They would rather spruce up that special dinner with some fancy specialty items, assuming money is no object. Okay, here's a salad that should impress. Start with radicchio. (This latest "discovery" is a striped reddish-purple Italian winter lettuce, noted more for its unusual appearance than its flavor. Imported mostly from Holland, radicchio has California growers scurrying to get production up.) Then add some creamy white Belgian endive. (Grown underground to deprive it of chlorophyll, this crispy-leafed endive is very tasty and terribly expensive.) To round out the leafy mix add just a bit of arugula, another Italian salad green, which has more kick than most radishes, and slice up a little European cucumber, some yellow peppers, and a handful of wild chanterelle mushrooms. Finally, scatter some pungent watercress and some flat-leaf (or Italian) parsley on top. Now that's an impressively expensive first course.

Thanks again to Leonard Dankner.)

— Billy Pope

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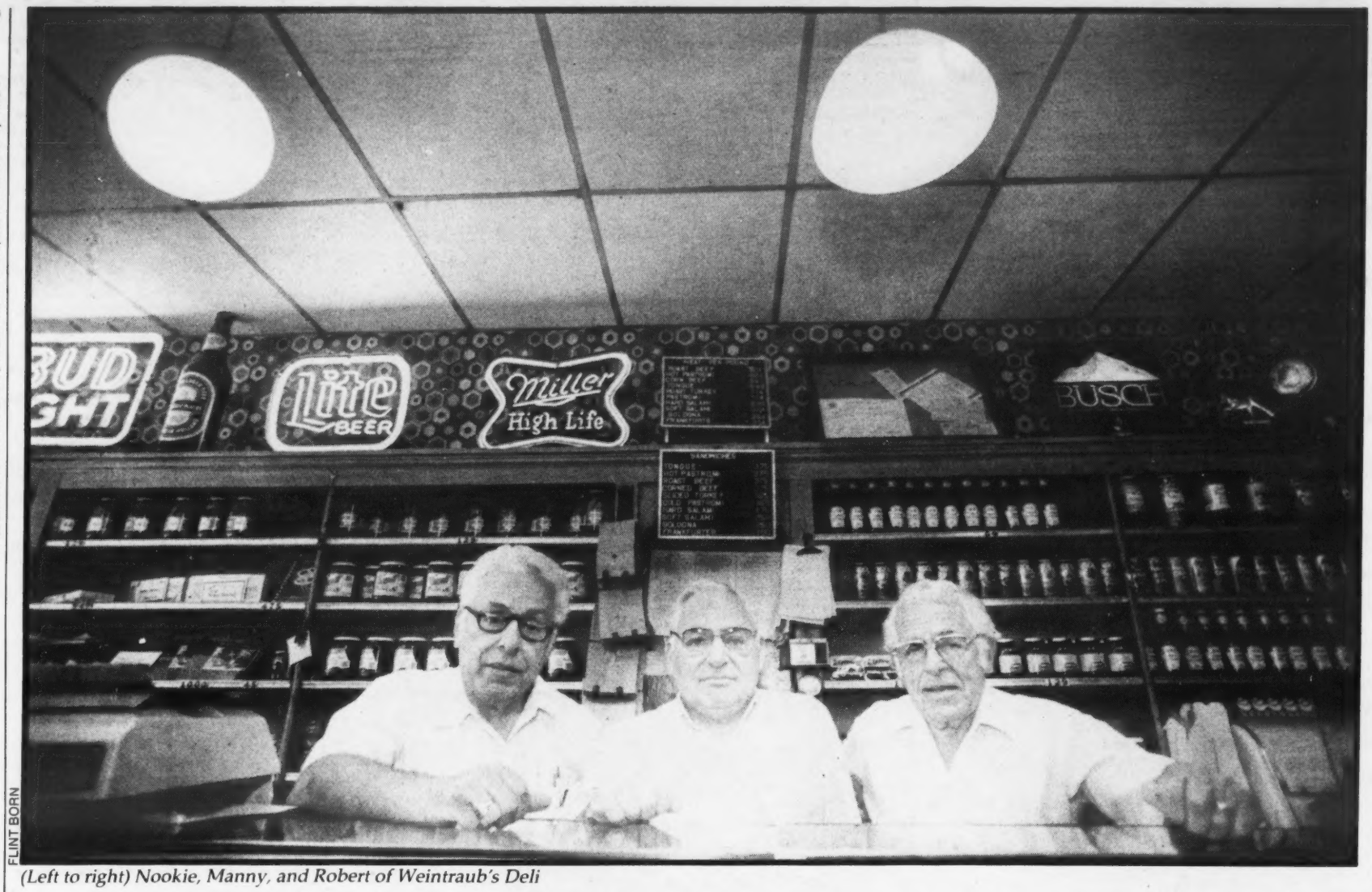


FLINT BORN

(Left to right) Nookie, Manny, and Robert of Weintraub's Deli

A NOSH ABOVE THE REST

Kosher remnants on Worcester's East Side

by Debra Bruno

The biggest and best breakfast in Worcester is served up each Sunday morning by members of Congregation Shaarai Torah East, on the city's shabby East Side. "I think it's a way to get people to come to shul," says local deli owner Robert Weintraub. And what an incentive. There are kippers and eggs, scrambled or fried; bagels, lox, and cream cheese; bulkies, Danish, whitefish, tomatoes, cucumbers, sliced onions, and, finally, coffee.

These days it's food that brings people back to the part of Worcester that was a thriving Jewish community from about 1880 to 1945. Water, Harrison, Harding, and Providence streets formed the boundaries of an enclave of Jewish immigrants within a city made up of pockets of Italian, Irish, Polish, Armenian, and Swedish newcomers. In 1910, 723 people lived on a four-block strip of Water Street alone.

The Weintraub brothers, Robert, Nookie, and Manny, have spent most of their lives behind the counter at Weintraub's Delicatessen. Robert, 71, slices meat, rings up orders, and slaps together sandwiches as lunchtime customers jockey for space at the counter and diners fill the dingy booths. He claims he's retired, but he's hard at work this Sunday morning. Nookie, 68, is yelling over his shoulder. "Are those two blintzes on?"

Taped to the counter is a Saran-wrapped poem called "The Saga of the Brothers Weintraub." The refrain goes:

There's only one Brothers Weintraub
everyone else is a fraud
I know it's irrational
to hate Hebrew National
but Weintraub caters to God.

Next to the poem is the restaurant's 1936 menu, which offers whitefish for 20 cents, a Rumanian pastrami sandwich for 12 cents, and pickled herring for 15 cents. Outside, painted on the side of the building housing the deli, is a colorful mural of Noah's ark featuring two giraffes, two penguins, two elephants, two turtles, two camels, two seals, two geese, and the inscription, "To the Weintraubs with love Summers World."

Also on Water Street, the Broadway, a combination soda fountain and resturant, specializes in kosher corned-beef sandwiches, matzoh and eggs, and potato pancakes with sour cream. The no-frills service is efficient but blunt. A cook behind the counter shouts at a waitress, "At 11:30 there's no breakfast; I don't care if it's for the president of the United States."

The Broadway opens for business every day at 5 a.m. One woman says her husband has eaten breakfast there every morning for all 34 years of their marriage. One burly young man sitting at a small table comments, "I look at the menu and I always order the same thing."

On Sunday mornings the street is bustling with families. A woman is handing out leaflets for a Democratic anti-abortion candidate, and old-timers are calling hellos to each other. Lederman's and Widoff's bakeries are packed with customers buying bagels, challah, Italian cookies, and Greek pastries.

Hy Galina sits outside his store, the Pilot Supply Company, with his radio blaring big-band music. The Pilot is filled with boxes of rusty nails and cans of house paint covered with pictures of miniskirted ladies. Shoppers must pick a path through the store on the spare inches of available floor space. Nothing has a price tag; a screwdriver is $2, Galina says.

Water Street is tucked away in a section of Worcester surrounded by factories, a Polish-American club, and worn three-deckers. But at one time it was the hub of Jewish life in central Massachusetts. It was a street where a child could buy two ice cream cones for a nickel and go listen to the peddlers who sat around a potbelly stove and spun tall tales. It was a street with five butchers, three poultry stores, two fish shops, and three bakeries. It was the only place to buy a Yiddish newspaper from Boston or the *Jewish Daily Forward* from New York. It was also the site of the Annual First Jewish Baby Derby, sponsored by merchants from the city's East Side.

"You couldn't walk on the sidewalks it was so busy," says Abraham Ziper, 68, currently Worcester's sole kosher butcher. Ziper's store is on Chandler Street now, in the west end of the city, to which many Jewish

COURTESY OF THE WORCESTER HISTORICAL MUSEUM

Slonimsky & Ritz Delicatessen, circa 1931

families moved. These families had started out on Water and surrounding streets in tenements crammed with children, relatives fresh from eastern Europe, and boarders, who brought in a little extra money. When things got better, they had packed up and headed for the three-deckers on the hill overlooking Water Street, close enough to the community's center to walk to shul but far enough away to leave behind the smell of the slaughterhouses and the shouts of the venders.

After more years of scrimping and 14-hour workdays, the families had moved to the middle-class West Side, where they built houses and raised their children. "West-Side Jews felt a little guilty — but not too much — about moving to the plush pasture lands of the West Side," recalls '60s radical Abbie Hoffman, who grew up in Worcester. "It was an era of rapid cultural assimilation. They started mixing meat and milk; then there were the chocolate-covered matzohs; then lobster."

The drift westward caused controversy as early as 1937, judging from one letter about West Siders that was printed in a local paper, the *Jewish Civic Leader*: "Now they are the so-called swells of Worcester. . . . I would rather live in the East Side and act natural than on the other side and act ridiculous. I speak English much better than some of our proud West Siders. When they start to talk, Heaven help the English language!"

In the beginning, though, Water Street was a close-knit community with more of the flavor of shtetl life than that of America. When an impoverished family turned up on Water Street, one-time resident Lillian Bass remembers, the merchants passed the hat to make sure the family had enough food and clothing for Passover. "Everybody seemed to work together for everything," she says. "There was no saying, 'I can't give you.' "

A *Worcester Magazine* article of 1915 describes the area as "a small town — almost. Here the customs of the old world are faithfully kept. The tongue of this town need not wag a new language unless it wants to. It has its own temples of worship, its stores and a printery, and not far from there is the poet versifying while he makes and sells Russian cigarets. Go up around Ledge Street, and they will serve you tea in a real Russian samovar."

Miriam Casdin, 58, is the fifth of eight children in her family. "We didn't know how tough it was," she says. "We lived in a nice flat with a full-time maid." One bathroom served all 11 people. "The bathroom door was all worn out from kicking," she adds. Casdin says her father, who ran a grocery store, worked from six in the morning until 11 at night, with a break at lunchtime for a nap. She started helping him out when she was in high school. "I stood at the counter in a white apron waiting on customers," she recalls, explaining that these were the days before self service. "Everything was 'What else?' If a woman wanted white pepper, I'd run down to the end of the counter to get it. Then she might want black pepper, and I'd run down again to the end of the counter."

Sunday was the busiest day. "I remember them standing six- to eight-deep at the deli counter to get lox," Casdin continues. "Then they'd go next door to the bakery to get bagels and rolls. All the men used to shop Sunday mornings, that was the men's morning. I would look out over a sea of men's faces. But the women came on Thursdays to get the chickens. They had to pick them out: what do men know about chickens?"

The poultry shops were set up to allow customers to pick out live chickens from a box on the floor. "You'd walk in and be up to your knees in chicken feathers," says Abbie Hoffman. "The immigrants would be out back yanking out feathers."

There were two delis — Slonimsky & Ritz, and Weintraub's. Every Saturday morning the teen-age Abbie Hoffman went to the Broadway for breakfast. It was a great pickup spot," he says, "especially if one was tending toward peg pants and D.A. haircuts, as I was. We would come from the West Side and pick up girls from the East Side." Were the girls from the East Side wilder? "Well, they would get in the car with you," he says.

A visitor approaching Weintraub's on any given Saturday receives the same greeting customers from the 1920s remember — shades drawn but the doors open. The message is eat, but at least feel guilty. Manny Weintraub, 60, shrugs and says, "We don't solicit business, but if you come in, you come in."

The practice of staying open on the Sabbath started with Samuel Weintraub, father of Robert, Nookie, and Manny. Originally, the deli was closed on Saturday, but the single men who relied on Weintraub's for their meals every day had nowhere to go. Says Robert Weintraub, "All those who were not married started to scream, 'Where are we going to eat?' "

The thought of their going to a nonkosher restaurant did not sit well with Rabbi Silver, the town's leading orthodox rabbi at the time. "Which is the greatest sin," he asked Samuel Weintraub, "for one man to sin or for 150 men to sin?" So Samuel Weintraub sinned a little and served the single men cold sandwiches and cholent, a slow-cooking stew. Later a new, stricter rabbi told the Weintraubs they'd have to close on Saturdays or lose their kosher sign. They lost the sign. "Weintraub's is kosher as far as I'm concerned," says Manny.

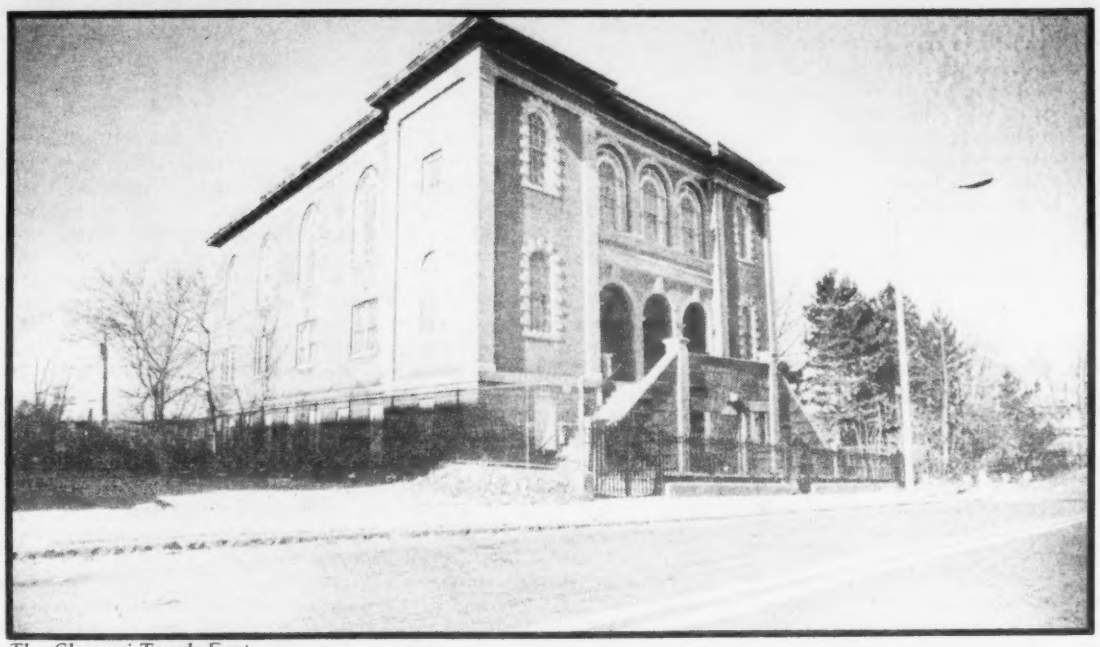
Manny and Nookie still work 55 to 70 hours a week in the deli, depending on which of them is counting. Robert says he works only 12 hours a week now. "That's nothing compared to the way we used to work, from seven in the morning to 1 or 2 a.m.," he brags. "It proves that a lot of work never hurts you. I'm 71 and I can work seven, eight hours, play golf, and then take my wife out at night."

Rose Grossman is the widow of Sheppie Grossman, who owned Sheppie's Fruit Market, on Water Street, for many years. "The whole street was gorgeous," she says. "My husband was at the market seven days a week, all

Continued on page 13

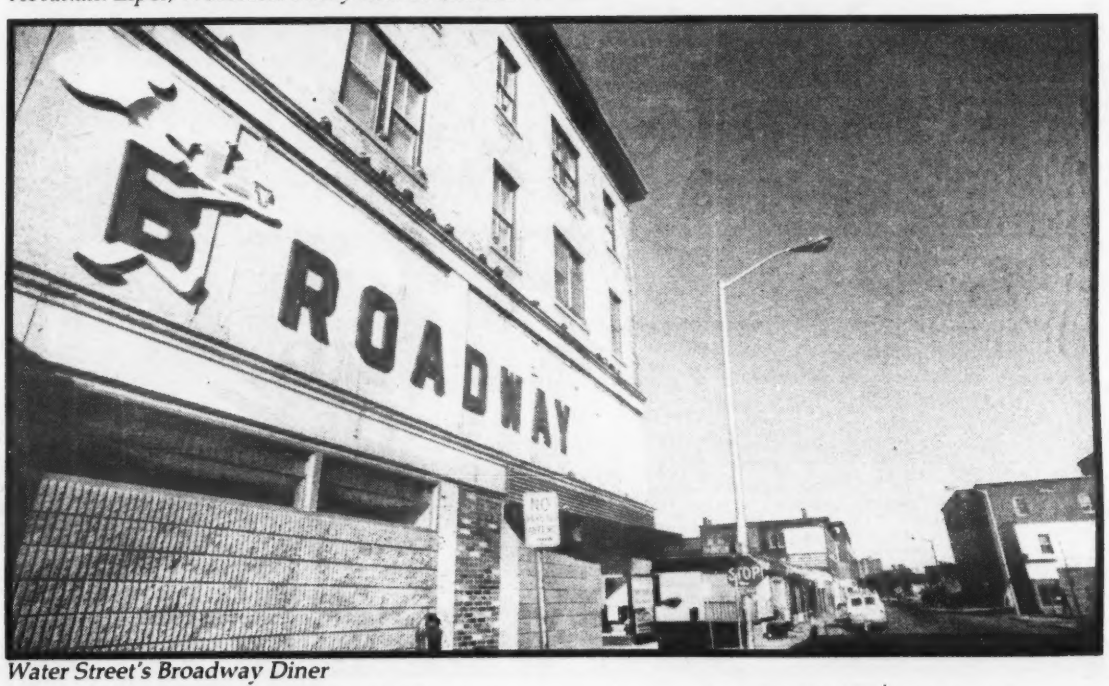
PHOTOS BY FLINT BORN

Jack Pearl in the Shaarai Torah East synagogue



The Shaarai Torah East

Abraham Ziper, Worcester's only kosher butcher



Water Street's Broadway Diner

Personal finance

Money tips

No-fuss budgeting

by Paul Bradley

BOB PRIEST

There must be people out there who enjoy personal budgeting, just as there are people who enjoy filling out income-tax forms (usually someone else's) or washing dishes. But for the rest of us, budgeting is a chore. As with most chores, you can neglect it for a while and survive, but eventually the neglect becomes evident as you find yourself running out of money two days before every paycheck.

The dictionary defines budgeting as a conscious and rational allocation of financial resources for particular purposes. That may describe the process for IBM, but, as we know, for many of us budgeting is unconscious and irrational. This column won't implore you to budget the correct way — your parents can nag you better than I can — but it will offer some quick financial rules-of-thumb to see if you are allocating the right amount of money to the right places.

How much money should you have in a savings account and what's the best way to save?

Various financial advisers suggest specific amounts — financial author Andrew Tobias, for example, suggests a nest egg of $10,000 — but such figures don't take into account inflation or one's cost of living. A better and more flexible figure is six months' take-home pay.

This doesn't mean you should let $10,000, for example, sit in a passbook savings account earning 5.5 percent interest. You get this low rate because the bank offers you quick access to your funds without penalties: higher-paying certificates of deposit (CDs) come with restrictions. (You must pay a penalty should you ask for the money before the CD matures — which could be years away. The higher the interest, the more restrictive the CD.)

You need to be able to tap your savings quickly and easily because that money is for an emergency (like losing your job), unlike investment money, which is for long-term, long-anticipated events, like retirement. A standard savings account will give you easy access, but $10,000, to cite the example, should command a much higher interest rate than 5.5 percent.

To earn more interest on savings, keep in mind that you probably won't need the entire $10,000 immediately. You can, say, keep half, or three months' worth, in the savings account and save the rest in a three-month CD the bank can automatically renew at the end of each three-month interval. The current interest rate on three-month CDs is close to twice the current passbook rate.

If you find saving money tough (who doesn't?), try putting some of each paycheck aside before you spend a dime paying bills, going shopping, or eating out. Don't put so much aside that you run out of food before payday or can't afford any splurges, however. If you go that far, you're bound to go crazy, raid the savings account, and blow it on some mad shopping spree.

How much of my take-home income should I use for rent?

The old standard, 25 percent, or a week's pay for a month's rent, still applies.

How much of my income should I use for mortgage payments?

In this case, the amount allowed is higher than that for rent, because you're paying interest and property taxes, which are tax-deductible, so you'll get some back when you file your tax return. The total monthly housing payment, which would include the mortgage principal, interest, property taxes, and insurance, should not exceed one-third of your monthly take-home.

How much debt can I safely carry?

The monthly payments on your long-term debts, which may include housing costs (mortgage or rent), student loans, car loans, personal loans, and any other fixed-payment items, should not exceed 38 percent of your monthly income.

How much credit-card debt can I safely carry?

You should have *no* credit-card debt, regardless of your income. With bank credit cards charging nearly 20 percent annual interest, they're bad news if you can't pay the balance in full every month, especially if you don't itemize your tax return, in which case Uncle Sam would subsidize part of your habit. Yet many people maintain a savings account paying five percent interest (maybe three percent after taxes) and pay 20 percent for purchases made on a bank credit card. By earning three cents on the dollar in the bank and spending 20 cents on the dollar in the department store, they're losing 17 cents for every dollar they borrow. It is folly to pay such rates unless absolutely unavoidable.

That doesn't mean you need to destroy your credit cards ceremoniously if you're in hock. If impulse buying is a problem, simply put the cards in a safe place — the bottom of a drawer or a safe-deposit box. That way you'll have them in a real emergency. (If you try this technique, you'll be amazed at how insecure you'll feel at first without those pieces of plastic. You'll also notice how much impulse buying you do — always more than you think — when you reach for your wallet on a whim and then remember you don't have the cards, or the cash. Later, you'll find how easily you were able to do without that $60 sweater.)

The next step is to use only cash on your Saturday shopping sprees. If you don't like to carry large amounts of cash and lack the discipline to handle bank credit cards, consider a charge card such as American Express, which requires you to pay the entire balance, on time, every month. The only problem with such cards is they usually have a higher spending limit, so during the course of a month it's possible to run up a huge bill, which then has to be paid in one shot. If that's your problem, pay by check or hide your shopping money in your shoe.

* * *

In 1978 Andrew Tobias wrote a book titled *The Only Investment Guide You'll Ever Need.* Recently, he published another invest-

Continued on page 12

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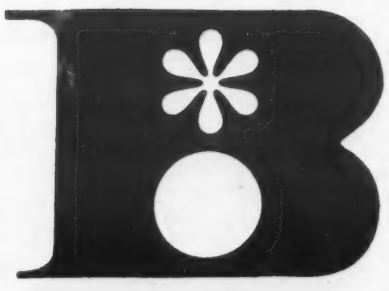

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by Robert Nadeau

Having crusaded for more fish restaurants (and for more fish restaurants with sauces), I am well pleased with the Dover Sea Grille. Not only do the fish come in ways other than broiled or fried, but the Dover even serves good vegetables, salads, and desserts. My only complaints are about price and a few details.

Such as the modified no-reservations policy. At these prices, no one should be compelled to wait at prime dining periods. But then again, you're not compelled to wait. You can always go somewhere else, somewhere that accepts reservations.

In the restaurant's favor, I will say that the staff estimated a 30-minute wait when I called for a reservation the night before our dinner. When we arrived, our waitress (a term that takes new meaning under this system, where it is the diner who waits on a table) estimated a 20-minute wait, but we were seated in seven minutes.

On our table was a basket of rolls — similar in style to Au Bon Pain's, about the best commercial rolls around — and some garlic-cream cheese spread. No complaints about that or about the clam chowder ($2.50), which was very creamy, subtly sweet, and hot — a real bowl full of chopped sea clams.

Whitefish mousse ($3.75) was an interesting sensation. The taste was not much different from smoked whitefish, the texture was creamy and slightly grainy, like the less expensive grades of caviar. It was served on Melba toast, garnished like a fish pâté or a brandade, and I think it made a splendid appetizer.

Mesquite-grilled shrimp ($7.25) were quite good; in fact, they were the best mequite-grilled item I sampled. The portion of five jumbos, served on rockweed, had a restrained cocktail sauce. The action was the shrimp, which held some of the smoky flavor without going rubbery.

A special appetizer of imported roe scallops with caviar butter was also very successful. The scallops, not as flavorful as local bay or sea scallops, make up for it by adding the orange bodies. Like mussels, these are mostly roe (shellfish are bisexual) and mild-flavored. The butter was actually "a butter sauce. Despite the crunch of caviar, the dominant flavor was a hint of coffee or vanilla and the occasional sprig of dill.

Salads were à la carte. The house salad cost $2.25; a Caesar was $3.50. The house salad was excellent, consisting of leaf lettuce dressed with an outstanding vinaigrette, allegedly made with walnut oil.

The largest category of main dishes were mesquite grilled. We

LUCY DILLON

tried salmon with basil butter ($13.25) and tuna ($12.95). Both were mildly over-grilled, yet tasted more burnt-about-the-edges than smoked. The salmon worked out a lot better, both because it was a well-selected tail fillet and because the dill sauce under it was very well made.

Tuna showed more promise in the house speciality, "blackened tuna" ($13.25). The Dover Sea Grille ownership is related to that of the New Orleans Café (at Devon on the Common), and blackened tuna is related to the New Orleans specialty — black redfish. The blackness ought to come from black pepper and pan-grilling. Dover Sea Grille played down the pepper and emphasized the grill, but fresh tuna is a stouter fellow than Gulf red drum and can take the heat. "Pepperness" was provided by a Cajun pepper relish spread atop the tuna. This touch will appeal to Szechwan fanatics in the seafood audience.

All dinners at Dover Sea Grille brought a big-restaurant-style garnish — buttery new potatoes and undercooked strips of vegetables. These may be the best potatoes and vegetables ever served on a fish menu in this area.

Dover Sea Grille is experimenting with offbeat species and recently had a special on wolf fish, an under-utilized, white-fleshed fish commonly caught off Georges Bank, but uncommonly marketed. It is good enough to fill in for the declining catches of flounder, cod, and haddock, but its flesh is not dense enough to hold together on the mesquite grill, as this restaurant learned.

By the time we ordered our grilled wolf fish, the kitchen had decided to bake it and dress it with the dill-butter sauce used on the salmon. That was a dull combination. The kitchen should have been warned by the old market name for this species — "ocean catfish." The best ocean catfish I ever had was in Cookie's Tap, a Portugese-American bar in the West End of Provincetown. Cookie's trick was to marinate chunks of wolf fish in vinegar, then deep-fry them to heavenly effect. It didn't hurt that the fish came straight from locally based trawlers.

Dover Sea Grille certainly has frying capacity, to judge from my order of fish and chips ($8.95). The dish had three chunks of a white, soft-textured fish (might even have been wolf fish!), and the chips were better than the French fries you usually get in a fish restaurant. The real surprise, though, was the tartar sauce — mild, rich, obviously homemade. As far as I can remember, this is the first tartar sauce I've enjoyed in more than 30 years of staring down little paper cups of the stuff.

The Dover Sea Grille wine list has the right kinds of wines, but wants a lot of money for them. The average price is more than $20, and for some popular brands the restaurant appears to be charging well above the usual double retail. Every wine is sold by the glass, but the per-glass price is more than 20 percent of the bottle price, so they better be big glasses.

What wine goes with grilled fish is an interesting problem for the wine magazines to take up. My guess was Chateau St. Michelle Fumé Blanc ($16). It had the lovely aromatic, herbal aroma the sauvignon blanc grapes develop in Washington state, but didn't seem to have the power to fight that grilled tuna. Maybe something fatter next time like a Rhone blanc.

A wonderful ending: Dover Sea Grille has serious desserts, and that means chocolate. Dulce Torinese ($3.50) was a chocolate-

Continued on page 13

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Home truths

A generation of renters?

by K.C. Hayward Jr.

Are we heading for a rental generation? The question itself seems to conjure images of Malthus's lifeboat, an oasis in a competitive sea where those lacking means to survive fend for themselves. It is a metaphor apt for today's housing market, if 'means' is median family income and the 'lifeboat' a single-family home. The contention of many housing experts is that the number of people with adequate 'means' to compete grow fewer each year.

The possibility arises out of economic factors that include today's high interest rates, the escalating costs of new construction, the growing scarcity of land for building, and the dual-edged sword of appreciating value. The problem is also laden with social implications, such as the impact on the family unit.

Indeed, the signs are all there. Economic factors have inflated the cost of an average single-family home manyfold; housing prices have increased at rates far beyond normal cost-of-living adjustments and average wage hikes. The increase rivals only the well-touted spiral of health-care costs.

The market in Brookline is one example of the housing trend in urban areas like Boston. Realtor Dorothy Saffarewich, Century 21-M&M Homes, notes that a single-family house in Brookline starts at about $190,000 and goes from there. The picture is similarly glum in the nearby suburbs of Chestnut Hill, Brighton, West Roxbury, and Newton, where only a handful of homes are listed at less than $190,000. And these, she notes, "You wouldn't pass by and say, 'My God, what a beautiful house!' "

The typical "low-priced" listing in the Boston area is the "tiny Colonial" currently on the market in Brookline with an asking price of $198,500. Saffarewich says, "We have the lawyer or the computer expert [buying homes in Boston's suburbs]. You really have to have an incredible income — from $45,000 to $65,000 — depending on how much you put down, and that's well above average. You really have to have two people working to buy a house."

Broadly speaking, many realtors and real-estate analysts are pointing to the day when the price of a traditional single-family home is beyond the reach of the many. Some others, viewing housing statistics, have concluded that day may already be upon us. Consider the following.

According to the Department of Commerce, the median price of a new home in the United States is now more than $100,000 in urban areas and approaching $80,000 in suburban and rural communities. Basic mathematics, aided by the provisos of realtors and bankers, gets to the nub of the matter: the median family income in the United States is now as much as 50 percent below what it costs to support a median-priced single-family home.

Realtors start with what is called the "28 percent rule." That is, to afford a home or have credit approved the prospective owner should ideally devote no more than 28 percent of his or her gross monthly income to the monthly mortgage, property tax, interest, and insurance payment. For the median-priced $80,000 suburban home, the owner's monthly payment would be $825. Applying the 28-percent rule, the minimum monthly income needed for the median $80,000 home would be $2946, more than $35,000 annually. The monthly payment for a $100,000 urban home would be approximately $1028, requiring a monthly income of $3670, or $44,000 annually.

HEIDI STETSON

These figures can be contrasted to "median-family income." In Greater Boston the median family income was $22,848, or $1904 monthly, according to the 1980 census, slightly higher than the statewide figure of $21,166 and the national average of $19,917. Applying the 28 percent rule, an affordable monthly mortgage payment for a median-income family in Greater Boston is $496, or a $48,250 home. There is, accordingly, a 40 percent gap (for rural or suburban families) or a 52 percent gap (for urban families) between what they can afford and what the price is today for an average home.

If there is a trend toward a reduced level of family home ownership, when did the tide begin to turn? Many analysts, including Brookline author Robert Kuttner, contributing editor of *New Republic* and author of the new book, *The Economic Illusion*, see the patterns emerging from the inflationary period of the 1970s."It's fairly easy to show statistically that the ratio of purchasing power to home buying skewed considerably in the 1970s and has not narrowed much at all in the early 1980s," Kuttner said in a recent interview. "We're looking at a real case of a generation being screwed in two different ways: those who can afford to buy a home are paying an exorbitant mortgage for the privilege; those who can't are being [socked] with exorbitant rents."

Social historians, tracing the housing market back to the 1950s, note the chief problem then was an overall lack of housing in cities: the trek to the suburbs was a response to the high price and scarcity of urban homes. It was a reasonable solution. Affordable housing was built on massive tracks of land in former rural areas north, south, and west of Boston. This trend presented a lucrative opportunity for developers and ushered in an era of commuterism.

People who bought homes then, as well as in the 1960s, and early 1970s, benefitted from lower prices and federal subsidies like the GI Bill and low-interest mortgage loans — all combining to spur development further. Those buying a median-priced home in the early 1960s prior to the high inflation rate, are currently in the declining years of 25- and 30-year home mortgages. Their mortgage payments — in some cases between $60 and $90 per month for an average single-family home — are inconceivable today.

According to Kuttner, a number of economic factors joined with the nearly exhausted development potential of rural and suburban land in the 1970s to produce the vagaries of today's real-estate market. Chief among these, he contends, were federal tax policies that not only failed to address the problem but also further extended the income and housing gap. "The result of tax subsidies was a real paradox, where housing became a tax shelter and money poured in," Kuttner said. "Housing costs were bid up higher and higher but, with high interest rates, few new homes or rental developments were built except at the luxury end."

In his opinion, the inflationary period of the 1970s contributed to today's skewed market because of the income-tax deductions allowed for mortgage interest and unfairly applied capital-gains taxes. From 1975 to 1979, the rate of inflation averaged more than 10 percent and mortgage interest rates hovered around nine percent. But the price of housing was escalating dramatically, at rates from 15 to 20 percent. The following scenario was enacted countless times. A person in the 33 percent tax bracket with sufficient income to invest was able to buy a mortgage at an interest rate of nine percent. He or she could deduct 33 percent of the interest and thus invest with a real interest rate of only 6 percent. This rate was four points below the inflation rate (10 percent) and some nine to 14 points less than the appreciation rate (15 to 20

Continued on page 12

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Food
Au currant
Let them eat Christmas cake

by Ariel Swartley

B.C. KAGAN

Christmas is the time when Sid Vicious lookalikes can be found poring over the colored-sugar section of the local supermarket; when a college student's idea of a neat break from exams is to bake 11 dozen cookies in fancy shapes; and when people lug home a dozen eggs, a five-pound bag of sugar, and two cartons of butter on the subway and then remember that their ex-spouse got the Mix Master. (You can cream quantities of butter and sugar by hand, but not without Nautilus training.)

Christmas is also the time when otherwise responsible adults feel like pouting if Mom hasn't baked the apple pie she always used to; when adolescents having recently left home discover the pleasures of nostalgia just as their parents are beginning to appreciate the joys of liberation; and when new moms and pops eagerly inaugurate rituals that will tyrannize them for the next 30 or 40 years.

The moral is evident: changing one's holiday cooking habits is not easy. As Lin Yu Tang said, "What is patriotism but the love of the food one ate as a child?" If true, then I'd add, "What is Christmas but the passionate and inexplicable attachment to the same old cookie?" We are all creatures of habit *and* convenience, thrown for a loop whenever the two conflict.

In my family, Christmas dinners have become much more of a collaborative effort in the last few years. We all have less time or energy and more precarious digestive systems. It has become evident that my annual Christmas coffee cake — a great-tasting, humpy-looking number always more time-consuming to prepare than I remember — is fine as a hostess gift but not a workable contribution to a festive-but-not-overwhelming dinner.

I have found, however, that it is almost impossible for me to stop making this brunch bread. When I sense snow in the air, I start buying currants. The first oranges of the season smell more to me like Christmas than balsam firs themselves. I head to the spice shelves for astringent cardamom and begin buying butter by the pound instead of the stick. (That always makes me feel recklessly festive.)

Not all of this is pure sense gratification. (Well, okay, most of it is.) But try as I do to be hardheaded about it, canceling a holiday tradition because it doesn't fit in with the menu seems awfully frivolous, worldly, and even food-snobbish. Never mind that the tradition of this cake is only 15 years old — max — or that I got the original recipe out of a book.

Superstition may forbid me to cast it aside, but it hasn't prevented me from modifying the ritual a little bit. I tried to strike out in a whole new dessert direction but those currants, that cardamom, kept creeping in. At last I decided to orchestrate a compromise, to negotiate a faster, better-looking annual Christmas cake. Happily, arbitration was not necessary, and no jobs were lost by introduction of a food processor. It's taken a couple of years for the recipe to shake down and the revised tradition to become established, but I've already taught my daughter to butter the pan. I guess we're stuck with this version until 1999.

Holiday cake

Serves eight or more

1 cup blanched almonds;
1 cup currants;
¾ cup sugar;
1 peel of orange;
1 peel of lemon;
½ cup, plus 1 tablespoon, unbleached flour;
1 teaspoon ground cardamom (grind it yourself if possible, otherwise buy it fresh);
1 and ½ teaspoons baking powder;
4 eggs;
1 stick, plus 2 tablespoons, butter;
2 teaspoons vanilla.

Have all the ingredients at room temperature. Toast the almonds in a 325-degree oven for 15 minutes or until they're browned. Remove the nuts and lower the oven temperature to 300 degrees. Meanwhile, place the currants in a sieve over simmering water to soften them, and grate the orange and lemon rinds. Mix the flour, cardamom, and baking powder, then set them aside. In the food processor, grind the almonds and sugar together until they're very fine. Add eggs and process one and a half to two minutes or until the mixture is thick and creamy. Cut the butter into five or six lumps, then add it and the vanilla to the egg mixture. Process until the butter completely disappears (another couple of minutes). Remove the currants from the strainer and place them in a small bowl with one tablespoon of the flour mixture. Shake to coat. Add the orange and lemon peel and shake again, then set aside. Add the rest of the flour-and-spice mix to the food processor, and turn the machine off and on a few times to blend. With the machine off, use a spatula to fold in the currants and fruit peels. Before pouring the batter into a well-buttered bundt pan, you may

Continued on page 12

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Money

Continued from page 6

ment guide, *Money Angles* (New York: Linden Press/Simon & Schuster, $12.95). Although Tobias never claimed that the earlier book was *The Only Investment Guide He'd Ever Write*, the question arises, if his title accurately described the first book, do you need *Money Angles*?

At most, you might need half of it. The earlier book is about personal finance and offers information ranging from how to figure your income-tax bracket to how much life insurance you need. Anyone would profit from reading *Investment*, from the college student who earns a few thousand a year to the professional earning 50 times that amount.

Investment is clearly written, with loads of jokes and quips and damn good advice. Tobias may be the finest financial writer today: only George J.W. Goodman ("Adam Smith," author of *The Money Game* and *Supermoney*) matches his warmth and depth. Both explain in human terms what's going on in the money world and how it affects us.

Money Angles is less about personal finance than about investing in the stock market, which does not concern most people, though Tobias does throw the majority a few bones. Early in the book, for example, he presents the Rule of 72: "To determine approximately how fast [in years] an investment will double, divide the interest rate into 72 . . . Why does this work? *No one knows.* It works because it's a *rule*."

That is a useful rule to know when figuring how fast your money will grow in a savings account or an individual retirement account (IRA), but more than half the book is concerned with the stock market. The material presented is up to Tobias's standards, clear and highly useful, and he has chapters on inside information (what to do with it), brokers (how they're trained and what they're really good for), and annual reports (how to read them). The book, no matter what subject is being discussed, is witty, irreverent, and fun to read. Tobias's fans won't be disappointed.

But everyone else will be. The stock-market chapters make up only half the book. The remaining chapters are mostly filler, either material repeated from *Investment* or revelations about the author the reader could care less about. In one chapter, titled "Spending It/Let's Discuss My Toys," Tobias writes, "If you have any breeding at all, you will skip this chapter. It's personal and nobody's business but my own. But if you are the leering, peeping, loitering type — the type that reads *People* magazine and that dallies over the Sharper Image catalogue — welcome."

No thanks. A libertine attitude, tiresome and a bit offensive, pervades *Money Angles*, beginning with the first page: "But what's this preoccupation with getting rich at all? Just how much fun is it — really — to be rich? HINT: How much fun is it to be great-looking?"

This tone contrasts sharply with the frugal air of *Investment*, in which Tobias celebrates cheaper synthetic vitamins and discount gasoline. If I had expected the spirit of *Investment*, I would have resented paying 13 bucks to read about Tobias's toys. If you play the stock market, buy the book. You'll learn something useful and it's tax-deductible. Otherwise, borrow it from the public library and skim it for a few useful tips, or wait to buy a remaindered copy or a paperback edition for $3. □

Cake

Continued from page 11

want to place whole almonds in the pan in a decorative pattern, using dabs of butter as glue. Add the batter. Bake at 300 degrees for an hour. And cool on a wire rack. (Stop at this point and you have one terrific breakfast or tea cake whose flavor improves over several days. Continue, and you wind up with a kind of delicate, blond and distinguished fruitcake. Indeed, with the cardamom giving it a Scandinavian accent, you might call this the Greta Garbo of Christmas desserts.) After the cake has cooled completely (two to three hours), soak a piece of cheesecloth large enough to wind around the entire cake in a quarter cup of sherry or a mixture of amaretto and cognac. Swaddle the cake completely and place it in an airtight tin for at least five days. (Check once to make sure the cloth hasn't dried out. If it has, add more liquor.) Unwrap the cake carefully and set sprigs of holly in the center to serve. □

Renters

Continued from page 10

percent) on a typical single-family home. "Housing in the 1970s meant tax-sheltered windfall," writes Kuttner. Also partly responsible for the housing dilemma is the common practice among homeowners of "leapfrogging" to higher valued homes. No capital-gains tax applies if an investor plows back profit from the transaction into a higher-priced home. Moreover, the Reagan administration lowered the rate of taxation of capital gains from 50 to 20 percent in 1981.

"The result of all this tax favoritism is that capital flows into real estate, especially during an inflationary period when other financial assets may not be holding their value," according to Kuttner. "The effect is to fuel housing speculation, drive up prices, and disproportionately help rich people lower their tax bills. This has the perverse consequence of pricing housing beyond the means of poorer people."

Because of the escalating cost of housing, prospective home buyers in Greater Boston and other parts of the country have become more creative in financing and living arrangements. They are taking advantage of government subsidies, forming housing cooperatives, and buying condominiums.

Federally subsidized or guaranteed loans are available through the Farmers Home Administration (FHA) or the Veterans Administration. An FHA mortgage is pro-rated according to the borrower's income, which cannot exceed $18,000. The interest rate on an FHA loan often ranges as low as one percent. The Veterans Administration (VA), though not making mortgage loans, guarantees up to 60 percent of a mortgage loan to a maximum of $27,500.

There is a catch in either case. The applicant must be a veteran for assistance from the VA or live in a rural area (as defined by federal statutes) and earn less than $18,000 per year to qualify for FHA loans. Low-interest mortgage assistance is periodically available through federal and state bond issues and bank lotteries. These, too, usually include income, residency, buyer status, and other restrictions.

Another alternative is housing cooperatives, which Kuttner suggests may be the trend of the future. He quotes builders who estimate upwards of 45 percent of all homes will be shared by the year 1990, and envisions a housing pattern where households will be formed by couples, couples and singles, and other configurations.

A third option is condominiums, which, though subject to many of the same market forces as other types of real estate, often are more affordable and convenient for young couples. Depending on location, condominiums have a wider price range and are generally priced 10 percent less than the average detached housing. Some condominiums, on the North and South Shore, are listed for less than $40,000.

Overall, the housing speculation of the 1970s has been slowed by the lower rate of inflation; new lending policies now also call for variable rates on home mortgages. Kuttner proposes long-term remedies that are more redistributive in nature. One is placing a cap on capital-gain subsidies; another is limiting home tax deductions to first-time homebuyers.

Local ordinances and deed restrictions have also been effective in toning down the effects of "leapfrogging" or "buying up." Zoning bylaws requiring 100 percent valuation for property taxes and subsidy deeds specifying a term of occupancy (three to five years for government programs) have been used to curb real-estate speculation.

"We don't oversubsidize housing," Kuttner concludes. "We oversubsidize rich people's housing. From the point of view of a young family looking at $1000 monthly payments as the ticket of admission to their first house, housing is not oversubsidized at all. For a millionaire contemplating whether to trade in a tax-sheltered $400,000 house for a tax-sheltered $600,000 house and enjoy a tax-free capital gain, housing is nicely subsidized indeed." □

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Grille

Continued from page 8

candy-topped cone of mocha mousse on a base of more chocolate and something chewy, maybe coconut. For once the chocolate overpowered the mocha, the way it should.

Mazarin au chocolate ($3.50) was supposed to be one of the hazlenut-cream-layer numbers, but again the cream tasted like a *strong* chocolate mousse, and the rest is chocoholic history. As a special dessert, moreover, Dover had a chocolate truffle cake ($3.50), which was another slice of something that looked like cake, but tasted like it had been made of pure fondant chocolate artfully contrived to look like cake, the way those marzipan do-dads are contrived to look like do-dads.

Somebody, somewhere, doesn't like chocolate, but they can have the walnut pie ($3.50), which was like the best piece of pecan pie ever, only not so sticky-sweet because walnuts are more dignified than pecans.

Service at Dover Sea Grille was above average, even for fancy restaurants in gentrified neighborhoods. Decor is curious. The room is an elaborate hotel lobby, recently tried out as a Greek and then a Chinese dining room. The unsolved problem isn't the black marble pillars, but the noise. I suspect that they will eventually simplify the cream, blue, and gilt trim, despite all the enormous work of so painting Corinthian columns and the elaborate beading on the ceiling.

Dover Sea Grille is a much-needed restaurant, but it also delivers some outstanding dishes. All my criticisms are the easy-fix kind, except the ones about price. The wine merchants know how to lower prices when the cycle requires it, but the restaurant owners only know how to reduce quality or go out of business. Why is this? □

Nosh

Continued from page 5

hours. He was there all the time."

The Worcester Historical Museum captured that era in the show "Water Street: World within a World," which ended earlier this year. According to curator Norma Feingold, the exhibit attracted the largest crowd in the museum's history. "You learn so much about your own background," says Feingold, whose father belonged to Workman's Circle, a fraternal organization that lent money and ran a few stores to help immigrants. Not long after the show, she says, a young man came to pave her driveway.

"I asked him, 'What's your name?'

" 'Max Yoffe,' he said.

" 'Max Yoffe?' I stared. It turned out that the first Max Yoffe, this man's grandfather, had posed as a proud young man in front of his store for a photograph that ended up in the exhibition's catalogue. "I have a tremendous sense of the Jewish community now," says Feingold.

In another photograph from the exhibit, a number of women are gathered in a public school "mothers' class" to learn to read and write English. But judging from the carefully lettered instructions on the blackboard behind them — "Stop! Look! Listen! Keep to the right. Safety first. Danger. Do not annoy animals. Count your change." — they were also learning how to get by in the new world.

Much of the interest in the historical relevance of Water Street has come too late. Two East Side synagogues — the Sons of Israel, on lower Providence Street, and the Tifereth Israel, on Harrison Street — were razed to make way for Interstate 290, which was built in the late 1950s. Almost all the tenement houses are gone, as are all but a handful of the old stores.

Abraham Ziper, the kosher butcher, says, "Second generation, even the first generation, have gone away from their heritage and started to eat foods that are forbidden. Youngsters don't go to synagogue every Saturday. They don't know what they're missing."

Still, a small part of Water Street will survive as long as there are stomachs that appreciate good Jewish food. Or, as the poet laureate of Weintraub's says:

Their hot pastrami is more than erotic
for a boy from Worcester it's a kosher narcotic
I'd give up my wife though that's truly unkind
but a good cornbeef sandwich is so hard to find. □

Only

Continued from page 1

(and economic) appeal of stopping with one offspring and the fear that in so doing they'll have wrought a flashy weed. Until recently, their hesitancy seemed entirely justified.

In 1907, setting the tone for 70 years of research that would follow, the distinguished psychologist G. Stanley Hall proclaimed that "being an only child is a disease in itself." The disease, to pursue Hall's colorful denunciation, was characterized by social maladjustment, selfishness, and a general feeling of incompleteness and loneliness. In short, onlies were high risk. Very high risk.

Not only did studies repeatedly conclude that onlies tested considerably lower than non-onlies in intellectual functioning, but numerous popular psychologists in the wide-circulation media perpetrated the supposed horrors of being an only. Dr. H. Theodore Groate of Bowling Green State University, who has studied adult onlies, notes that as late as 1979, George Crane, the syndicated columnist of "Worry Clinic," advised readers not to marry someone who was an only child. Crane's reasoning was that, because only children tend to be more rigid religiously and politically, to demand attention, and to dominate relationships, they are more apt to get divorced.

In the late 1960s, Dr. Alfred Messer described for readers of the *New York Times* what he called the "only-child syndrome." Only children, he said, are more serious and possess a heightened sense of responsibility. They tend to be peacemakers but suffer from feelings of insecurity, believing that they can never measure up to adult expectations. Further, onlies are likely to have special difficulties when they became parents, primarily because of the rivalry between parent and child. Messer concluded by recommending that parents of only children consider adopting a second child.

Perhaps the impact of these messages can best be measured by the most frequent reason cited in numerous surveys for having a second offspring — to keep the first child from being an only. Yet, as the shape of American society and the family changes, so is the resistance to having just one child, a fact sociologists and the psychological community are just now catching on to.

Fertility rates in the United States are lower than they have ever been. Since 1963, the number of children in the averge family has dropped from 2.6 to 1.9, according to the US Census Bureau, and if this trend continues, by 2020 the projected average birth rate will be only 1.5. (We are not alone in this trend; throughout Europe, many countries are approaching Germany's negative birth rate, currently the lowest ever recorded anywhere.) The only time the US fertility rate has dipped anywhere near this low was during the Depression, when about a third of all families consisted of only children. That dip notwithstanding, "What we are going through now is unprecedented," according to Dr. Groate.

So why are birth rates plummeting, and why are Americans less worried about having only children? The most-often-cited reason is the changing status of women and the wide range of choices now available to them. Women are marrying later and having their first-borns later. In 1960, only 29 percent of women from 20 to 24 years of age had never married; by 1978 the figure had risen to 48 percent. A study published in last month's *Family Planning Perspectives* found that only half of the women married since 1970 had their first child within the first three years of marriage, compared to three quarters of those who married in 1960 through 1964; other research shows that among married women contraceptive use is almost universal. As women's career opportunities continue to broaden and economic equality between spouses becomes more prevalent, "The opportunity costs [what must be foregone because of child-bearing] of having children are exorbitant," says Groate.

Continued on page 14

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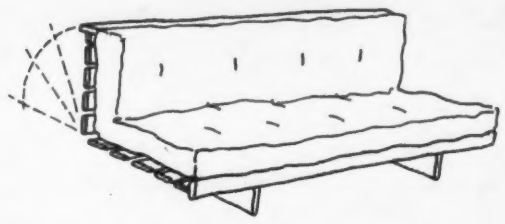

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Only

Continued from page 13

"It is generally true that the higher a woman's education and the more urban her standard of living, the fewer children she will have," says Dr. Henry David, director of the Transnational Family Research Institute in Bethesda, Maryland. "A majority of people are discovering that the pleasures of having children can be satisfied with one child."

In addition, alternatives to marriage are becoming more widespread and accepted. Far fewer adults are marrying in the first place or are remaining married, and in single-parent situations onlies are far more likely.

Economically, children are no longer the assets that they were in agrarian times. Quite the opposite. They're costly financially as well as in terms of lost career opportunities. As a result, the decision to have children is now based on the parents' perceived capacity to love and to provide, rather than on any functional consideration.

With all of this in mind, the latest news on how only children differ statistically from others is that, briefly and categorically, they don't. In terms of personal development, achievement, and behavior through adulthood, the only statistically significant difference is that only children attain higher educational levels than non-onlies.

In 1980 Groate and two colleagues from the Bowling Green sociology department — Jerry W. Wicks and Arthur G. Neal — produced the most definitive behavioral study of adult onlies to date, for the National Institutes of Science. "We reviewed an enormous body of literature in the course of our study," Groate says. For their research, the group used a sample of 9000 subjects. Groat claims that much prior research was basically incompetent, hopelessly biased, or methodologically suspect. "And the burden of proof now," he maintains, "is on the people who think there are significant differences between onlies and children with siblings."

In a word, onlies are just as likely to marry and to have successful careers and fulfilling family and social lives. Although they attain higher educational levels, they are not over-represented in professional and managerial occupations. They don't differ in income levels, and they are no more likely to be divorced, commit suicide, seek psychiatric counseling, or engage in self-destructive or anti-social activities. In fact, because they never had to compete for what they have, they may be less selfish and neurotic than non-onlies.

Despite this unspectacular statistical showing, other researchers say certain "trends" suggest onlies may actually have the upper hand. From 1960 to 1978, John Claudy of the American Institutes for Research in Palo Alto conducted an extensive study of onlies through adolescence and early adulthood. According to his research, onlies appear to have higher IQs. They test better than children with siblings in creativity, abstract reasoning, mechanical reasoning, mathematics, and English and reading comprehension.

Moreover, Claudy claims that onlies, because they model themselves on adult behavior, are more cultured, mature, socially sensitive, and tidy (non-onlies are more sociable). In terms of career choices, Claudy found that onlies (in statistically significant numbers and across all socio-economic lines) prefer physical science, biology, music, and literary careers, while non-onlies tend to be employed in office work, mechanical and technical careers, skilled trade, sports, and labor. During high school, the onlies in Claudy's sample spent less time on social activities and dating, and more time reading, drawing, painting, and so forth.

These findings led Claudy to conclude, "A childless couple who are considering having children should have no concern about having an only child. Likewise, a couple with a single child who are considering having a second child should base their decision on facts other than a desire to avoid raising an only child."

Another aspect in the optimistic strain of "only" revisionism is that most highly successful women tend to be only or first-born children, according to Kathy Weingarten, a psychologist and co-author of *Sooner or Later: The Timing of Parenthood in Adult Lives*. "Women who are working in male-dominated fields, or have professional careers, are almost always first born or onlies," she says. "That fits into all the profiles. In medicine, it's almost overwhelming."

On the other hand, if parents have political aspirations for their offspring, they may not want to stop with one. Dean Keith Simonton of the University of California at Davis, who has done research on creativity and leadership, says that during normal times onlies and first borns do not make good political leaders. "Only children in politics are not successful," he claims, "because they don't have enough experience dealing with peers . . ."

During crises, however, they come into their own. Says Simonton, "Onlies have the advantage then of not immediately taking sides because they don't have the same commitment to peer pressure." He cites Franklin Roosevelt and Winston Churchill as examples. Onlies also make poor revolutionaries, Simonton hypothesizes, because they have spent so much of their childhoods identifying with their parents.

Sweeping generalizations aside, psychologists, too, are offering a more balanced view of only children. "In general, there are certain problems and advantages to being an only child," says Barbara Nesto, a supervisor at the Center for Counselling of the Family Service Association of Greater Boston. "Under the best of circumstances they can get the stimulation important for learning and the kind of safety and encouragement that will hold them in good stead. The disadvantages can be a kind of over-expectation and overinvolvement on the part of the parents."

Says Michael Rubin, a psychiatric social worker in private practice and director of an out-

Continued on page 16

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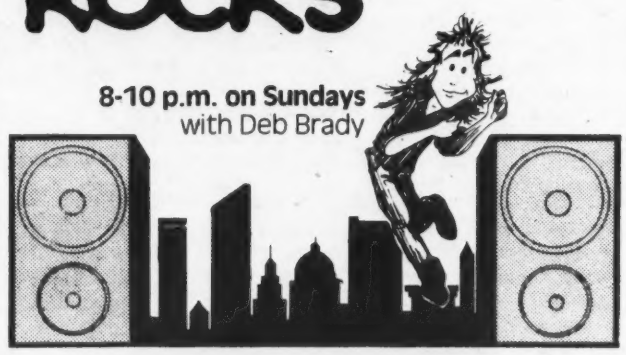

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patient unit at Coastal Community Conselling Center in Braintree, "Isolation and loneliness aren't that characteristic, nor are onlies more likely to need or seek professional help during their lives. The issue most cited is the importance of a peer group and a sense of belonging outside parental relationships. Being part of a group and being able to participate in that is crucial.

"Peer groups are essential in adolescence," he continues, "and onlies can have more difficulty in early adolescence, around 10 to 12, and become more dependent on parents for their identity." When they're a little older, he notes, "You'll find dramatic moves and major fights, people flying off to the West Coast to avoid their parents on the East Coast. Or you'll find people unable to leave." The burden of parental overinvolvement and expectations can be great, but it is great on any child, the experts say.

A similar response is given to the question of sibling relationships. "While some believe that sibling rivalry is very important in establishing identity boundaries, I disagree," says Toni Falbo of the University of Texas, widely regarded as the foremost authority on onlies nationwide. (She recently edited the only scholarly collection of essays on the subject, *The Single-Child Family*.) "Wise, caring, and thoughtful parents can establish social and personal environments in which onlies can develop their boundaries," she notes, adding that "most parents with more than one child can't understand sibling relationships anyway. They tend to separate the kids or encourage competition, and don't take advantage of the opportunities posed by siblings."

If only children are no longer regarded as very different, the message seems to be that their parents must be. "A lot has to do with the interaction of parents — more so than is true of other children," Falbo says.

"Adjusting as a parent to one child is enormous," says Lawrence Balter, professor of educational psychology at New York University and host of a syndicated talk-radio call-in program carrying his name. "To a limited extent the child fits into your lifestyle, but is also a person and makes demands you come to expect." He adds, "All things being equal, there is a greater opportunity for intimacy between firsts and onlies than with later children. But if you're overinvested and have everything riding on this child, you might cause yourself a lot of problems."

Joan Berkstrom, the mother of a 14-year-old only son and chairman of the department of professional studies in early childhood at Wheelock College, believes that one child is actually more demanding on parents than more than one. "If you have an only child, you make a very active effort to have him play with other children," she notes. She also says parents of only children need to help them develop inner resources and interests in hobbies, and to adapt their own lifestyles so the child isn't alone so much. Beyond that, however, she has much to say in favor of having an only child. "With an only child there's much more time to read to him and encourage him to read. It's much easier to pick up on the needs of an only child. In general, it's a real strength."

She adds, "Nobody says to you anymore, 'You only have one kid? Have another kid.' Only kids used to look like three-dollar bills, but they don't anymore."

Four so-called three-dollar bills, between 30 and 42 years of age, seem to fall somewhere between the negative stereotype of past theories and the more optimistic pronouncements of the present. In this middle ground they may reflect the experience of

Continued on page 16

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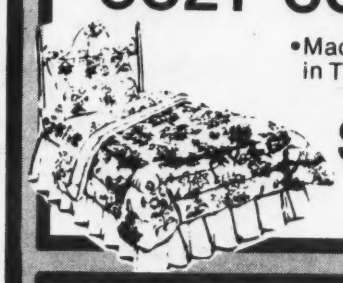

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Only

Continued from page 15

only childhood better than the studies, which Toni Falbo describes as having gone from depicting onlies as "square-headed" to proclaiming them geniuses.

The issues that dominated the lives of these four was not loneliness but the struggle to establish their own identity against parental overinvestment and to come to terms with their admittedly extreme reactions to intimacy. All work, coincidentally, in areas consistent with Claudy's study — in literature, journalism, and biochemistry.

"I never wanted siblings," says Donna (not her real name), a 35-year-old humanities professor at Harvard. "But I think it would have been good for my parents. My mother didn't have a job, so she made me more of a job, in the sense that she lived through me. As a result, I was acutely aware of the need for doing something dramatic to liberate myself. I almost had to exorcise their influence on me."

Donna dropped out of a prestigious women's college in her sophomore year, ran off with and married her lover and had a child. More than 14 years later, she has earned her PhD and remarried. "I went from one very close, exclusive relationship to another," she says. "When I get into a relationship, that becomes the whole universe. I've never been alone since I left home."

Bruce (not his real name), 35, a Boston biochemist, had an equally rebellious response to parental pressure. "I never thought of myself as different growing up," he says. "It was just a fact that I was an only child, and it didn't bother me." What did bother him was that "my father had this thing about my being a doctor. He was obsessed with it. I can't remember ever not being aware of this. When I went to college, I went as a pre-med."

In his junior year, he rejected medicine as a career, and for the next six years went through a directionless slump, pursuing music, a hobby he'd picked up as a boy, and having violent fights with his parents. "I don't remember anything about that period," he says. "I was doing nothing toward a career. It was a real problem until the late '70s, when I moved to Boston and got a job as a lab technician. I didn't choose that for a reason; it just came along and I'm convinced that I'm happier than if I'd finally gone to med school."

Unlike Donna, Bruce claims he has never had an intimate relationship. "It's been a rough point in my life," he says. "I just never turned that corner, never had girlfriends like everyone else. I really hate parties. When I relax, I read and make dinner." However, Bruce did have one close male friend, from childhood through college. Donna, on the other hand, claims to be unsure of friendships. "My friendships tend not to be close," she says. "What happens in friendships is somewhat mysterious to me. I don't know how close a friendship should be. I imitate the behavior patterns of whomever I'm a friend with. I don't want to shake the equilibrium."

Connie, a 30-year-old writer, outstripped her parents' modest views of what she might achieve and has spent years in therapy trying to understand the sense of guilt, which resulted. About being an only, she says, "I distinctly remember standing in the kitchen while my parents were getting dinner ready when I was very young. It must have been a show-and-tell day in school where the kids told about their brothers and sisters, because I said, 'You aren't going to have another kid, are you?' My parents stopped dead and asked, 'Why?' and I said, 'Because I don't want anymore.' "

Like Donna and Bruce, Connie reads a great deal. "I love reading," she says. "I used to read voraciously as a kid. I'd even reread things — almost every Nancy Drew book eight times, and *Little Women*. My parents would always say I seemed to be comfortable with adults rather than other kids. After a while, you discover you're outnumbered; on the other hand, you have a lot of clout and can wield a lot of power."

But as she got older, that feeling of power caught up with her. "My father was pouring into my ear that it was okay to get just C's, so when I got straight A's it was just anger on my part," she says. "But I stink at competition. At work there have been times when I wanted to be the best. Of course, there's always going to be someone who's better than you. But if I wasn't the best at everything, I rejected myself totally."

In high school, Connie was "adopted" by one of her girlfriend's families, and she enjoyed that extended relationship for years. But in her adult relationships, "I may have made sure I had nobody," she says. "I've never even come close to marriage. There was a time when I was very much committed to never getting married. My parents' relationship was extremely quiet and suffocating, and that was my idea of marriage for a long time."

The only son of a divorced mother, 42-year-old Barry (not his real name), a writer, describes his childhood in the tenements of Hartford as "ecstatic, a fabulous childhood. My mother didn't even date; she didn't want to. She was always around. When I was 10 or 11 she was at a phone where she worked, and I'd get home from grammar school and we'd talk for half an hour. It was special. This instilled a tremendous sense of confidence. I grew up with the feeling of total contentment. On some Freudian level I was convinced I could do anything, and I still have that basic thing."

Barry, who describes his house as the social "nerve center of the neighborhood," was part of a huge extended family of surrogate aunts and uncles and, most important, friends, who'd come over because his was the only home with a TV and a car. "I was never bothered by my parents' separation," he recalls. "Being an only child meant nothing to me. If anything, it was an advantage because I saw so much rivalry between siblings, or the burden of other siblings on my friends."

Perhaps because of his sociable household, Barry didn't experience some of the problems described by the other three onlies. During high school, "I dated, got out of the house." But, he adds, "My relationship to girls was difficult in high school. I had an abnormally romantic view of women. I wanted to date a lot, but I was shy. It was a combination of adoring and fearing women. That was dispelled when I got to college and was in a new environment. I was, and still am, a loner of sorts. I enjoyed private time. I'm very good alone." Barry turned from plans to become a physicist to be a writer instead. Now, the father of two children, married, and with four "very close" friends, Barry says, "I like sharing and being intimate, but I know there are slots in the day that are my own, and I need these."

Although none of these onlies plans to have only children ("it asks too much of kids," Bruce says), many others will. If the trends continue, by the year 2015 one of every three adults in the United States will probably have no siblings and will be responsible for dependent elderly parents, as well as a child or children. "It's going to be a problem, if people tend to be as isolated as they are," says the Coastal Community Counseling Center's Michael Rubin. "We're not a group-oriented society and schools are beginning to deal with that, to develop more group activities."

Dean Keith Simonton predicts, "It'll make for a more conservative society, less prone to questioning authority." But Toni Falbo takes the opposite view. "I have very few concerns," she says. "A lot of traditional people fear we're going to have a lot of weirdos around. That's [a] very traditional [interpretation]." □

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The Puzzle

by Don Rubin

#422 Party lines

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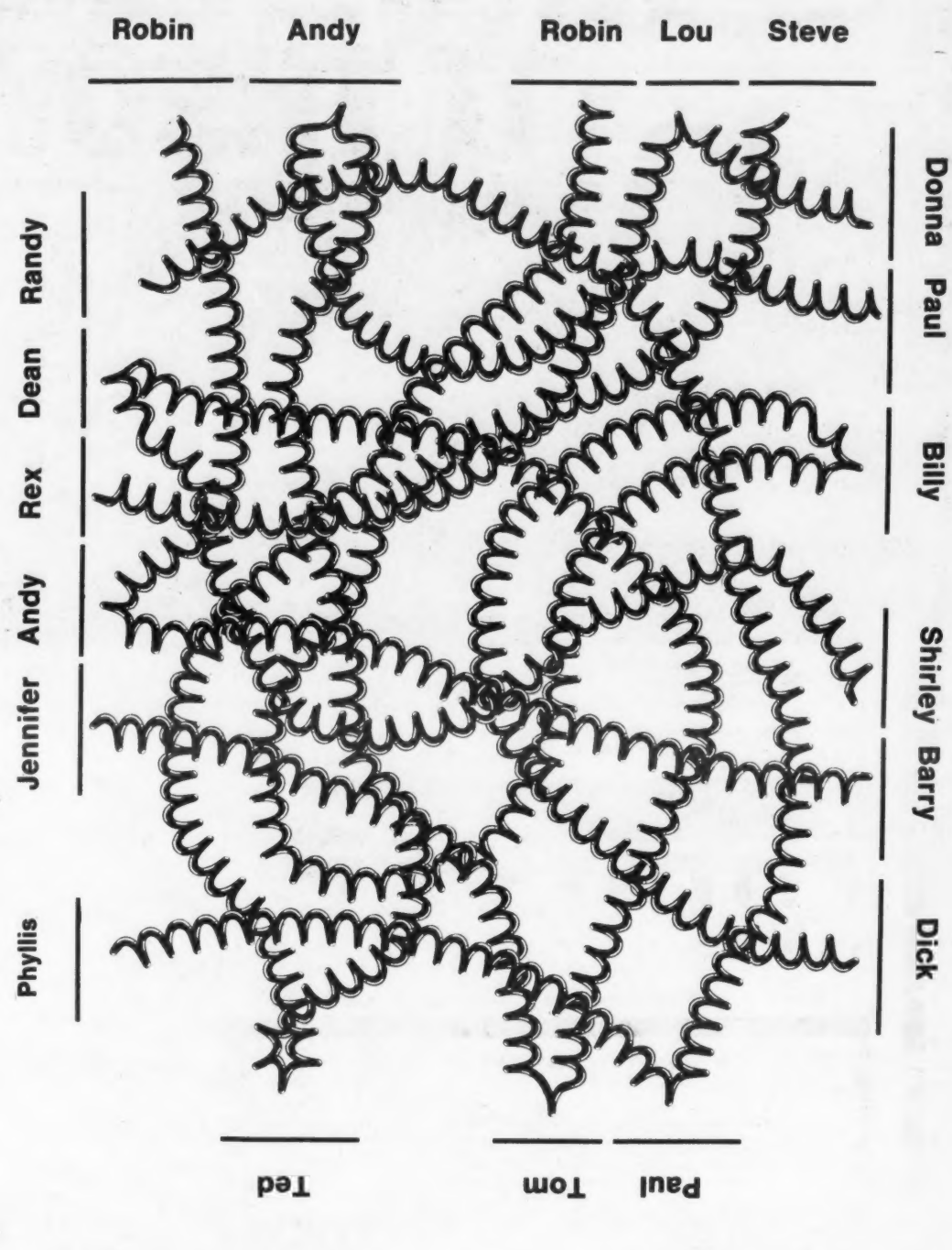

Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle #____, *Boston Phoenix*, 100 Massachusetts Avenue, Boston 02115) by noon on the Monday following the issue date. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____
Address _____
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T-shirt size _____

Solution #420

More than 75 percent of last week's entrants, about 100 *Nuces-confusae*, solved the *Plasticlues* puzzle.

The correct answers were: 4) *Panis miraculosus* (Wonder Bread); 2) *Maalox plus*; 3) *Sox argylus* (argyle sox); 13) *Saccus hefti* (Hefty bags); 10) *Tabacum aurum-antiquum* (Old Gold cigarettes); 11) *Gilletta atra* (Gillette Atra); 9) *Lardum-lactuca tomato* (bacon, lettuce, and tomato); 12) *Decafum nescafe* (Nescafe Decaf); 5) *Taenia scotica* (Scotch Tape); 1) *Nuces-confusae planteri* (Planter's Mixed Nuts); 8) *Collare armani* (Armani shirt collar); 7) *Vestimenta levi* (Levi's clothes); and 6) *Lac chocolatum* (chocolate milk).

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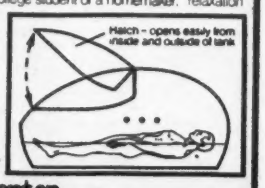

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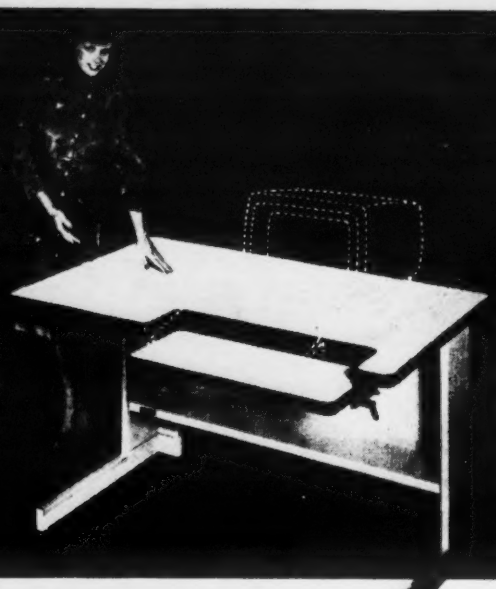

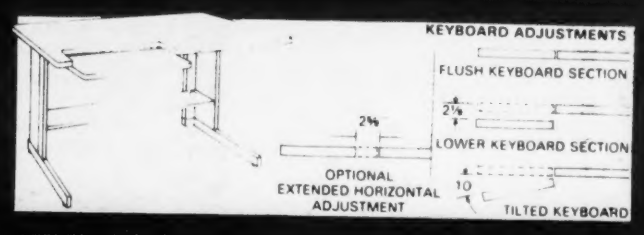

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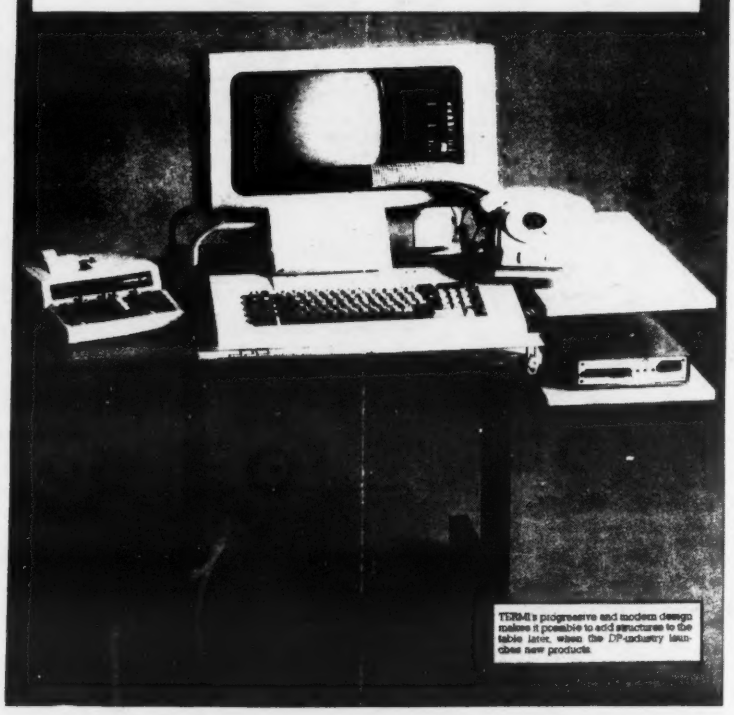
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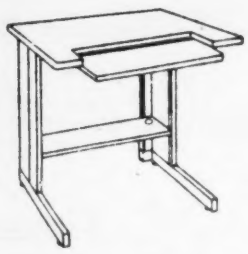

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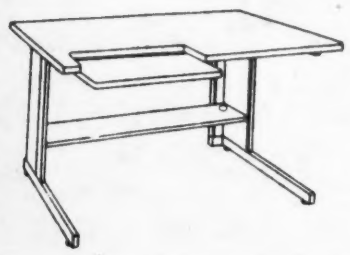

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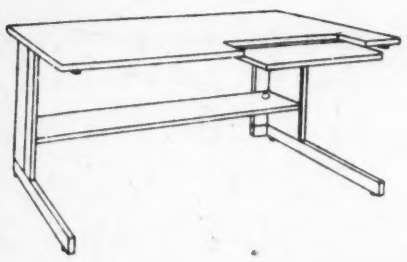

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The UN estimates that seven million Ethiopians are desperately short of food, water and other basic necessities.

And Oxfam field workers are predicting the worst is yet to come...because of the drought that is raging across Africa there will be disastrous harvests this year. Ethiopia is in the grip of the worst famine in this century.

People in all affected areas of Ethiopia need our help...and they need it now.

Oxfam America, as it did in Bangladesh and Kampuchea (Cambodia), is responding to the call.

So far Oxfam America has provided emergency food supplements, shelter materials and medical supplies. We're also supporting nutritional workers treating famine victims. In addition, we're working closely with OXFAM (U.K.) which has just delivered 14,000 metric tons of grain for emergency feeding programs...flown in 25,200 blankets and 70 bales of baby sweaters to keep people from freezing...shipped milk powder, edible oils and sugar, water storage tanks, land rovers and trucks.

But much, much more needs to be done. We must continue to send in a steady supply of food and other aid.

And as we did in disaster situations like Kampuchea (Cambodia), we must help the Ethiopian people rebuild their agricultural systems and become self-sufficient again.

But first, we must save a people. So, as we have in the past, we ask for your generosity and support for this life-saving mission. Won't you join with us today?

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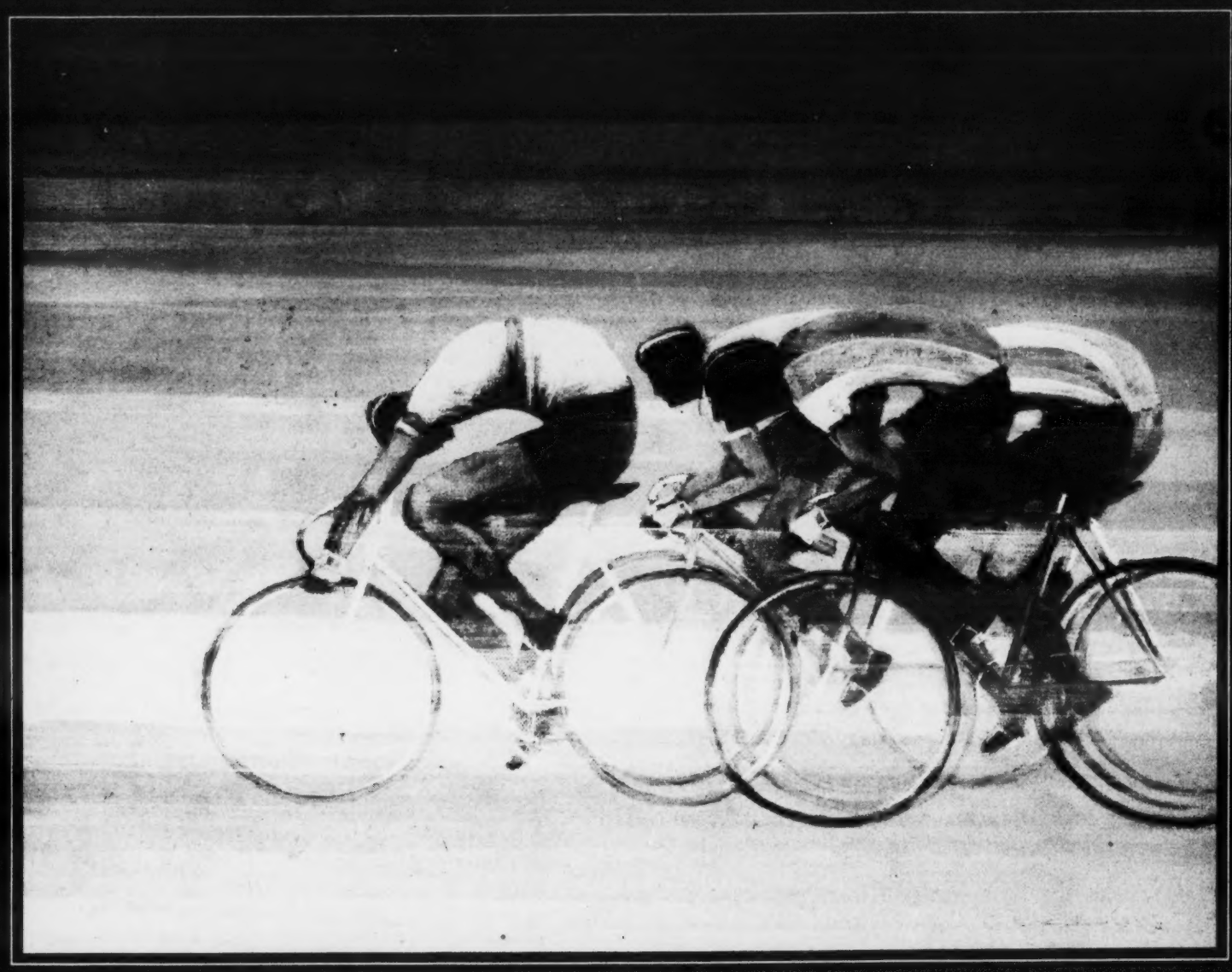

Fuji bicycles have been setting the pace in America for the past decade: First with double-butted CrMo tubing; with six-speed freewheels on a mass-produced bike; with sealed hub production wheels; with CrMo lugged frames on a modestly-priced bike...

Now Fuji once more sets the pace with the introduction of Fuji VALite Tubing, a single and double butted bicycling tubing which, for the first time ever, brings the weight, strength and performance characteristics of the world's most prestigious tubing within reach of any rider's budget.

To learn more about how Fuji VALite Tubing has changed the standards by which bikes are judged, visit your nearest authorized Fuji dealer.

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LIFECYCLE

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Classifieds

CATEGORY INDEX

Bold classifications are eligible for THE GUARANTEE

HELP WANTED 22
Bus. Opportunity
Employment Opportunity
Situations Wanted
Resumés
Volunteers

AUTOMOTIVE 23
Domestic
Foreign
Vans & Trucks
Cycles
Tires
Auto Services

REAL ESTATE 23
Apartments
Apt. Wantd
Comrcl. Space
Condominiums
Houses for Rent
Houses for Sale
Housemates
Inv. Props.
Land
Parking Spaces
Roommates
Rooms to Rent
Seasonal Rentals

MISCELLANY 25
Late Ads All Categories
Barter Basket
Bulletins
Legal Notices
Lost & Found
Occult
Pets
Skiing
Travel
Wanted

EDUCATION 25
Arts & Crafts
Health
Language
Martial Arts
Meditation
Photography
Sports
Miscellaneous

SERVICES 25
Academic Services
Answering Svcs.
Business Svcs.
Catering
Daycare
Dating
Delivery
Health & Counseling
Home Services
Carpenters
Construction
Painters
Miscellaneous
Legal Services
Movers
Party
Piano Tuning
Rides
Miscellaneous

FOR SALE 26
Ant. & Flea Mkts.
Appliances
Bicycles
Boats
Clothing
Fuels & Firewood
Furniture
Stereo/Components
Odds & Ends
Photography
Records and Tapes
Video and T.V.
Yard Sales

MUSIC & THE ARTS 26
Acting
Artists' Services
Auditions
Dance
Gigs
Musical Instr.
Mus. Inst. & Equip.
Musical Services
Studios

PEOPLE 27
Dating Services
Messages
Person to Person
Personals
Personal Services
Escorts
Escort & Massage Opps.

COUPON 31

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Raise money for charitable organizations thru 1/1/85 potential earnings $1200. Call Tom 623-3979 mornings

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HOUSEBOYS
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Full-time opportunity in progressive hospital kitchen. Requirements: experience in a healthcare setting, excellent production and short order skills, an appreciation of natural foods and the energy to make a positive contribution to a team dedicated to deinstitutionalizing hospital foods. Hours include weekends and holidays.

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- **NORWOOD** 1420 Providence Hwy. 762-8812
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Waiters /Waitreses needed for private holiday parties Gary 266-5236

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1979 FORD MUSTANG Coop. Green AM/FM stereo. Good condition, good engine. Call Mike 784-7534

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1984 PLY. TURISMO 2.2 L Hatchbk, 5spd, am/fm ster, 18k mi. 33mpg red/black $6500/BO Erik 527-2378

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'72 SUPER BEETLE
Excellent condition, semi-auto, AM-FM stereo, many, many new parts. Have all receipts. $950. Call Alan 262-0925

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CHEVETTE '83 4-door auto AM/FM ster ex cond r-def 22,000 mi $4500. Call Chris 722-2720days 723-5634eve.

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CHRSYLER VALIANT 74 Many new parts, AM/FM, A/C runs well $1200 or BO eves 395-6578

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OLDS 77 Vista Cruiser stationwagon AC, Ex cond Lv U.S. must sell. $1950/bo Dr Riedel 329-2651.

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PLYMOUTH HORIZON 79 4 dr no rust runs great 33 mpg $1750 or BO call Gregg 783-9314 or 329-7300

PLYMOUTH HORIZON 79 4 dr no rust runs great 33 mpg $1750 or BO call Gregg 783-9314 or 329-7300

VW BUG 69 runs great but body is geting tired $425 or BO 628-3047

77 OLDS CUTLASS
Many new parts runs well am/fm 260 $875 965-4789

78 CHEVETTE 66K 2 dr auto.snows, am radio, new muffler, frnt brakes, battery. Runs excellent, some rust. $1000 or BO 427-5850

79 Ford Fairmont 58,000 mi. excel. cond. A.C. Auto. Leaving Country $2200. 864-4639

80 CHEVETTE black 2 dr stand spd am/fm recent tires and brakes 1 owner 55K $2000 call 576-6854

Blk MAZDA RX7GSL new8/83 13000mi/ stored in winter leather/ air/ mags/ sunroof/ alarm/ cruise/ super AM-FM cassette/ must sell/ Cost 15K Want 11990 tel AM603 883-6443 PM 603-882-0201.

FOREIGN

1972 BMW 2002 4 speed, stereo, new brakes, exhaust, radiator, windshield. $3200 878-7217 leave message

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1974 PEUGEOT 504 new rebuilt 20,000 mile diesel engine, car good condition. $1200 Call Tom 492-4249

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1979 MAZDA RX7 GS 5 speed red 60k miles sunroof am/fm cassette good condition $4800 438-3027

1980 FIAT X19 43,000 miles very good condition new brakes shocks $4950 or BO call nites weekends 641-1279

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42,000 miles, sunroof,dependable transportation and fun to drive. $1200 or best offer. 247-2387 eves.

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75 Peugeot 504 wagon. Huge capacity. Needs minor body repair but runs fine. Good interior. Must sell by Christmas $600 or best offer Drives it away 497-7490

77 SUBARU WG 4wd, mechanically sound. $1100 or BO Must sell, leaving for Calif. Call 729-3267

79 PEUGEOT Wagon 46000 miles good condition. Call 353-0277.

80 DATSUN 210
Station wagon 81K exc conditions $1800 call Mario at 868-4970 253-6717

ALFA ROMEO
1978 Black Sprint Veloce. Excellent mechanical condition; fully winterized. Many new parts. One owner car, serious inquiries only please. $3850. Call after 6:30pm (617) 876-8477.

AUDI FOX 1977 Excellent condition, 82K, newly painted, AM/FM stereo cassette. Sunroof, 4-speed. $3200 days 482-3325 Joe.

AUSTIN HEALEY 59 bug eyed sprite, 2 parts cars & a basement full of parts. $2500 or BO Phil pm 662-5636

BMW 2002 1976 Excellent condition, rebuilt engine nearly flawless body. $4950 232-8061

BMW 320I
1977 Excellent condition, low mileage, automatic transmission, A/C $5495 Serviced by Beaconwood Motors. Call Herb 576-4354 (days) 338-4461 (evenings and weekends).

DATSUN 82 200 SX auto AM/FM cassette new tires and exhaust $5400 or best offer. Days 657-5170, nights 944-0139. Ask for Bud.

DATSUN B210 1976 very good cond. mech & body 83K mi. Aqua AM/FM $850. Call Debra 969-3368 lv msg.

EXCELLENT 1964 Volvo 544, B-18 eng., perfect candidate for transplant. Also for sale other vintage parts. 4 new tires size 600-15. Call 891-1370

FOR SALE: 1981 DATSUN 310 GX Good condition, 2dr, sun roof; great gas mileage, clean interior. Call: 451-2100 x357 (until 5) 782-4351 (after7:00).

F voc & Bass seek gtr & drums for metal band. No ego/drug probs. Talent equip, trans & dedication essentl. Males w/mature attitudes considered call 266-5308 lv message

HONDA CIVIC htchbk 1980, silver, 5spd, AM/FM exc cond. $2200 days 923-1111 eves 734-4424 Alan

MAZDA 83 LK NEW
27,000 mls, 4 door sedan, great radio/tape, rustproof, brn, front wheel, chapman, very economic $5,500. Mark Day 566-4764, eve 536-0361

SAAB 1973 SONETT 3 perfect cond 55,000 miles $3500/BO many new extras 566-4404

SAAB '72 auto, body perfect condition. New exhaust syst., tires. 85K mi. $1600 or bo. 547-9090

SAAB 99E 1971
Very good car nds some eng wk. Body in good shape. Two new snows Rehp int. Buy now for $250 have reliable trans for winter Jay 731-0384 876-5053

SAAB 99L 74
Fuel injected 79,000mi just had major tune-up new clutch no wear on interiors or exterior $2000 call 666-1556

SUBARU GL 1983 27K miles 5 spd elec wind+ mir crusAMFM stereo ex cond must sell to buy house $7000 or bo Call 387-2786 eves.

SUBURU 1980 2-door hatch Front wheel drive, 4-speed, 50K miles, in excellent cond, new tires, brakes, tape deck. $3300 negot 254-3254.

TOYOTA COROLLA Sport Coupe 78 5 speed A/C stereo tape excellent cond no rust new parts $2300 277-6062 leave message

TOYOTA COROLLA 1976 4speed. New clutch & brakes, runs well, dependable, good condition in $ out. Call Bob at 536-9455 Between 5 & 8pm.

TOYOTA COROLLA Sport Coupe 78 5 speed A/C stereo tape excellent cond no rust new parts $2600 277-6062 leave message

CAPRI V6 2.8 L
1976 Special Black Ed. 4 spd, sunroof, stereo. Casair Dam, Fogs, 5 Michelins. No rot $1800 BO 731-8598

VOLKS - SUPERBEETLE, 74 good engine, clean, good brakes and tires w/snows $750 Call 254-4587- Alex

THE Guaranteed Classified
IT RUNS 'TIL IT WORKS

VOLKSWAGEN 72 Squareback, standard, good engine and brakes, very reliable $600, Call 232-3570

1983/84 AUDI COUPE black/leather interior new p7's plus 4 nct goodyears $1200 alpine stereo / radar /escort all options dr/lights bra and more must sell flawless $14300 anytime 262-1094

TO PLACE YOUR Phoenix Classified BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

1968 VOLVO 142s sedan automatic body fair good transportation am/fm $700/BO 783-3168

VOLVO 122 S 64 4 dr (rare) body restored with new paint, engine completly overhauled, complete brake job, new clutch & tires. Car in storage 3rd owner. Must be seen. Best offer over $1500 ask for David 823-9459 nites 824-4231 days

VOLVO 122S: SEDAN needs bodywork. Burns oil- $500 WAGON great body. Poor engine $700. 617-865-3505.

VOLVO 142S 69 Little rust. Many new parts - Have receipts. Gd running cond 492-6021 late eve $750.

VOLVO 1966 122S Love Volvos? You'll love this car Looks great and runs great $1600 firm 244-2372

VOLVO 1974 144 Sedan Body/interior excel; some rust; needs engine work. $1100 773-4117 eve/wknd.

VOLVO 1976 264GL-exc cond low mil ps a/c sunrf cruise cntrl $4000 or BO call 876-1014

VOLVO 244 76
Stereo a.c. radial tires velour interior many new parts excellent condition $2750 or B.O. 267-7243

VOLVO Wagon 73 Radials Depend.& well maintained. Looks good too!! Needs nothing. $1300 522-6293

VW KARMIN GIA CLASSIC 69 Excel. eng. needs some body work From California $1500. eves 325-8653

VW Rabbit 75 Auto 4-dr am/fm new exhst vy gd cond Lv US must sell $950/bo Dr Reidel 329-2651.

VW RABBIT '79 4dr 4spd 62K mi brown AM/FM V Gd cond Rr def reg gas $2100 662-6074 eve/wknd

VW RABBIT 80- 93,000 mi Excellently maintained fine car. $2000 or BO 524-1776

VW RABBIT
'83 exc cond mahog auto 4 door am/fm, 10K mi $5900 moving abroad 266-4859

1982 MAZDA GLC 4dr auto, silver, AM/FM, lo mile ex condition ask $5500 725-3706 or 282-6616

72 OPEL WAGON
39000 orig miles new battery muffler snows standard $650 call 288-6893

'72 SUPER BEETLE
Semi-auto, AM-FM stereo, many, many new parts. Have all receipts. $950. Call Alan after 6pm 262-0925

72 VW BUG rebuilt engine, heat, new brakes, clutch, battery, muffler. Minor rust and dents. Good frame. $1100 or bo. Call 926-6926

73 FIAT Spyder with hard top 70,000 miles runs good new brakes/alt. other $1000 BO Matt 787-4984

1980 FIAT X19 43,000 miles very good condition new brakes shocks $3950 or BO call nites weekends 641-1279

VANS & TRUCKS

1969 JEEP PICK-UP engine good, body good, runs well $800 or best offer. Call Jeff 787-9738 evenings

1974 VW VAN runs well some rust am/fm cassette radials new exhaust sys. $850 or BO 282-5375

1982 FORD CUST VAN loaded,cruise,chapman lock,etc. $10,500 697-2508

75 DODGE MAXI-VAN new trans new muff new tires $1800 655-8635

80 FORD VAN E150 Ps, Pb, auto 6 cyl. exc. cond. New tires, exh. brks w/ Blaupunkt stereo asking $3000. 686-8183 lv. mess.

CHEVROLET 83 S-10 6 cyl 4 spd long bed 10 K mi. $4500 call 776-2652

Datsun 71 pick up with nice camper. Runs but needs some work $800 or BO. 354-5660 Ask for Don

UTILITY TRAILER
5x8 Box, 2500 lb capacty 14 wheels, vinyl tarp. $650. 353-2084 ask for John Clark 10am-6pm

CYCLES

1981 SUZUKI
LX550 exc cond 9k mi. Always garaged. Blk; factory mags 1575.00 Call Scott 655-1044

BMW R75/5 750cc Windjammer New tires/ battery, exaust $1400 or B.O. 623-0544 ask for Dennis

REAL ESTATE

APARTMENTS

5 BED HOUSE/
ALLSTON-large + renov, 2 baths, excellent amenities $1200 BCR Re 566-2000

BRIGHTON off Comm Ave excellent selection of studios and 1 bdrms, Mod K&B various prices. 734-4200 Re

BEACON HILL F 23 arts/Lit. minded sk rmmt w/ modern approach avail Jan. 1 $250/mo. + util 723-7564

Bos Pk Dr sublet No Fee 2br Great cond/loc Easy pkg $675 ht/incl January 353-1805

BOSTON- Small nr. Medical Area 3 br, 3 fl, newly rem. kitch & bath $525 + 522-7908

BOST S.E. Mass Ave Corner of Columbus Av 2br total rehab 1st fl $725 incl heat& hot water 426-7771

Bow Front Brick Historic district renovated building 1 bedroom modern bath dishwasher/ disposal $425+ util. 749-1525

BRI/BRKLNE Stu $355. 1 br $445. 2 br $775. others. Now, 12/1 and 1/1. Resevoir Re 277-0034

BRI-furn room avail through 3/31/85 $250/month plus phone utils included no smoke/pets 782-2126

BRKLINE/BRI-2 bdrm sny bsmnt off Bcn T Prv ntrnce patio garden nds wrk & clnng-gd fr cntrctr ownr 495 neg inc ht 738-1472 PM

Brkln line 2 1/2 bdrm 2 bth in old hs in condo area off Bcn T nr Clvd Crcl. Parquet flrs, lrg rms, eatin kitchn lrg snny wndws prk rear pation grdn. Rsdnt mngr 795 inc ht 738-1472 pm

BROOKLINE!!!
BEST location huge 3 bd fireplace mod k+b $1050 inc ht + pkng BCR 566-2000

BROOKLINE-BRI
Clean + mod. w.w. d+d laundry $600 htd BCR Re 566-2000

DORCHESTER 2 bedroom apt. on pretty tree lined hilltop, hardwood floors, gas heat, garage $525 mo. + util avail Jan 1 or earlier 288-8510 or 825-4481

BACK BAY COMM AVE:
Students o.k.-1 beds FYOM $htd 267-6191 re

TO PLACE YOUR Phoenix Classified BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

DORCHESTER ideal set up for young professional 5½ room suite with modern kitch & bath located on Dorchester's busiest main street. Pay 1 monthly bill for combination home & business office $550/mo including parking 282-2867

DORCHESTER-Melville Pk area 2bdrm apt 2nd flr exc cond natural wd walk to Red line great nbhd ideal for prof cpl $450+ utils 265-8433

DORCHESTER- spacious 2 bdrm apt in lovely Victorian home. Just remodeled $425 per month. 282-9078

DORCH JONES HILL luxury apt 9 lg rms 6-7 bdrms 1½ baths hrdwd flrs. Fir pl. Great view of Boston skyline 975+ util 426-7771

DORCH JONES HILL luxury 6 rm apt 4 br hdwd flrs quiet neighborhood $550 + util 426-7771

DORCH JONES HILL lux 9 lg room 6-7 bedrooms 1½ baths hdwd floors fire pl gret view of the Bos skyline $975+ util 426-7771

ELEGANT!!!!
Brighton-cln 1 bed bay windows huge closets immac bldg supt laundry + roof deck BCR Re 566-2000

HAVERHILL 5 room apt, stove and refrig. Excellent loc. Close to highway. $400 unhtd. 372-0035. Gays welcome.

ROSLINDALE Hyde Park Ave. Modern apt 5 rms $500/mo 288-6100 Re

JAMAICA PLN.
Gorgeous 3 bd all new condo $995 htd bck 267-6191

JAM PL 2 bdrms near T, good condition. $525 unheated. Available immediately. 522-0225

JP-aboretum lg 4bd duplx 1 1/2 bath 3 decks w/d hookup sunny clean quiet near T $950+ utils 522-8814 eves

JP on T line extra large 1 bdrm, newly painted, sanded floors, mod K&B, $450 htd. Extra large 2 bed parking, laundry. $550 htd 734-4200 Re

MALDEN-newly remodeled 2 bdrm apt hdwd flrs stove refrig on T ideal for prof cpl $600 incl ht/hw 321-0916

MEDFORD 3 bedroom apt with livingroom, diningroom and kitchen; semi-furnished. Near T. Available from January 1- May 31 $550. 391-3174

MISSION HILL Hillside St, walk to medical area, sunny 3½ bdrms plus large living room, eat-in-kit, backporch. 3-family house 3rd flr. Avail Dec 1. $480+ util. Call late afternoon, eves. 738-0466

Newly renovated large 1 bedroom condo. All new appl, wall to wall. Private patio. Central air. Close to T $675 mo. Call morn & eves 723-4536. No fee.

NEWTON!!!!!!
3 bd 2 bath house quiet cal de sac d+d garage $795+ avail now re 566-2000

NEWTON-BRI!!!!
Mod 2 bd EXTRA cln ww d+d ac. parking + pool $675 htd Bosotn Com Re 566-2000

APARTMENTS

All sizes and prices for now — 12/1. Great selection of nice, clean apts. Lease or no lease. Students are no hassle. Call the friendly professionals.
BOSTON COMMON REALTY
425 Marlborough St., Boston 267-6191
1216 Commonwealth Ave. 566-2000

NO FEE
Live 10 mins from Boston for ½ the price. Sunny 2bdrm, mod, eat-in oak cab kitch, w/full appls, w/w. $550 htd.On T. Call eves/wknds 889-3632

N.U. & SYMPHONY
Sunny apartments all sizes heated bcr re 247-2354

One bdrm top flr Heated ovrlk museum No fee $575 Lease tkovr Avail 1/1/85 Call 267-7091 Lv message

PARK DRIVE!!!!
lease + no lease-studio $375 1 bed, $450 2 bed $695 htd BCR Re 267-6191, 247-2354

PARK DRIVE!! STUDENTS OK
Studios 1 + 2 bds 12/1 + 1/1 re 267-6191, 247-2354

RENOV 1 BED/
BRIGHTON-nr T + stores. Only $475 htd BCR 566-2000 Re

RENOVATED!!!!!
Brighton-lge stu- se K+B $375 HTD LAUNDRY RE 566-2000

SOMERVILLE Sublet Dec and Jan. Quiet responsible person for 2 bdrm apt. $300/mo + utils 625-3487

Sublet room mid Dec thru Mar. 3bdrm. Brookline ust off Beacon subway line non-smoker 225.00 mo. incl. util. 566-6111 Paul

APTS. WANTED

36yo prof single w/16yo son to share w single parent a warm & supportive home Jason 361-7000 days

BOSTON non-smoke F student needs apt. share w/ same Jan 85 $300/mo have pet & refs 212-666-2638 collect eves. Libbi

Live-in loft wanted ASAP. SEND/CHRLSTN prefrd. $300 mo incl utilities. Call Matthew 782-7760

REWARD OFFERED Brookline area 1bdrm/ studio or share house prof F 26 leave message 731-0433

Seek apartment in Boston metro area $400-$500, heat included, 2 bdrm. Reply to Phoenix Box No. 8803.

COMMERCIAL SPACE

Office space 1 day/wk + Health pract. or therapist Mt. Auburn St. nr Wat. Sq. $160 per mo. 924-8003

Prof. office space for rent. Aqua Retreat Ctr., Brighton FT/PT 782-0810

WANTED SPACE 600 to 1000 square feet work space, within 10 mile radius of Jamaica Plains. 325-6621 keep trying

CONDOS

POCONO MTNS-lux 2bdrm time-share condo 4-sale Christmas week reg $15,000 sell $8,000 321-0916

HOUSES FOR RENT

HUGE 5 BED HOME
ARL duplex w/ fireplace, new hardwd flrs, sun room, eat in kitch + dining rm, 2 bath, deck, garage. 1 blk from T. New paint. Sunny. Must see! $1200 782-2599

HOLBROOK/Braintree col farm hse 2 bed, den, livrm, exp beams, dinrm, lge lot, no pets, $750 767-3564

HOLBROOK/Braintree col farm hse 2 bed, den, livrm, exp beams, dinrm, lge lot, no pets, $750 767-3564

JAMAICA PLAIN-antique 4br house near center $780 + utils 445-6736 call evenings

LAKE WINNIPESAUKEE
4 Season Lakeside home. PRIVATE 4 bedrooms. 10 Minutes to Gunstock Ski Area. Rentals by the week-end or week. Call J.C. Realty 603-267-8130 or Write for more information J.C. Realty Box J, Gilmanton, N.H. 03237

NEEDHAM 128 new one 10 by10 room cabin/bdrm htd. fplc. perfect for small business or pleasure 449-2261

HOUSEMATES

1 M 1 F looking for warm open F 25+ to shre 3bdrm apt. CAMB/SOM. line $225 plus. Jan. 1 492-6876

2 Prof. GWM sk 2 considerate GM to shr 9 rm contemp home on 6 private acres SO. N.H. garden, woodstove, dw, w/d $255+ util help w/upkeep 45 mins to Chaps. 603-434-8768 anytime

ALLSTON 2F 1M looking for F/M 25+ for 1 bdrm in 4 bdrm indep hse. $154+ 787-1359

ALLSTON house of 7 seeks one male. Must be clean, mature, long term renter. $173 + uts. and sec. 782-7861

ALLSTON own room in 4 bdrm hse. $195 per mo. incl. heat. Dec & Jan sublet also avail. Bill 783-1760

ALLSTON own room in 4 bdrm hse. $195 per mo. incl. heat. Dec & Jan sublet also avail. Bill 783-1760

ALLSTON Veg coop seeks 1F 25+; friendly hse, nice street, nr T. $150+ 787-0849. Avail 1/1

ARLINGTON for 1/1/85 6 br quiet house on Spy pond 1M/F 26+ prefer nonsmkr no more pets $150+util call Vicki 9-5pm M-F 495-4876

ARL/MED-F to share large house, semi-veg meals,etc with 5 friendly profs. 24-32. Bus $225+ 396-5222

BEL M 37 sks F rmt for 3bdrm raised ranch hse, garage, A/C, w/w, d/d, $250+ util. Call Joe 489-4565

BEL-3prof sk M/F 28+ prof omnivore home garden dog shop coop-on T to Hsq-no cig/cat -let's talk 484-9295

BELMONT 1M (professor) 1F (researcher) seek M/F 27+ for hse in lovely wooded area. We value warmth, sense of humor, progressive politics $233+ 899-6919

BOS- Milton country home+ garden. No smk or drugs GWM 30-45, clean-resp. $185+ util 361-3919

BOSTON-MILTON Line 3 professionals age 30-40 seek responsible person to share magnificent turn of century country estate. Beautiful private grounds. Conservation area. $650 per month including utilities. Call 333-0549 evenings

BRKL 4F looking for 5th F 30+ for large rm in ind yet congenial house smokers in residence no pets no prkng flexibility a must 240mo util inc 566-7088 aft 6

BRKLN 3rd prof GM to share indep household. Own room, pkg, near bus stop. Must be neat & considerate. $225+util, sec dep & ref rqrd. Call 437-7588 weekday morning/weekend.

BRKLN/BRI M prof 25 sks other people to start friendly community nr T. Psychic, healing, athletic. No smk or kids. Bill 324-0442

BRL house, 2 rms, lg kit, bath. Near T, shops. For 1 F or 1 F & child. No smkg or pets. 739-2049, 542-4745

BROOKLINE -A DECENT PLACE TO LIVE. Friendly, quiet, clean house in Brookline. Vegetarian household. $315 includes ALL utilities (gas, oil, water, electric). Parking available. Own room, share livingroom, kitchen, yard, gardens, etc. Near T. Immediate. Call Dan 739-1306

BROOKLINE-F/M 26+ to share spacious, elegant home with 3F 3M, 30-57. We're seeking a bright, friendly housemate to join us for some meals and the pleasures of living with fireplaces, beautiful grounds, piano, and summer dinners on the patio. Please be petless and smokeless. We might consider a temporary. $250+ heat 731-5261

CAMBPORT-F 21+ (pref working indiv) to share 5 br semi-coop house. $200/mo+util. Call 547-0798 (after 6pm)

CAMBRIDGE 2F, 1M, 2 cats sk 2 F or M 27+ for spacious 5br co-op on Tree-lined st. Shr friendly veg meals, chores. $180+ No tobacco. 547-5539

CAMBRIDGE 3M 1F sk 1F 22+, easygoing semi-coop 5 br hse nr Ctrl Sq, w/d, parking. Av now or Jan. 1. $260/mo incl heat. 876-2243 eves.

The Phoenix Guaranteed Renewal - the best deal in town.

SAVE A BUCK- RENT A DUCK
Clean • reliable • Weekend Specials from $39.95 • Economical Cars
From $15/day with free mileage
783-DUCK (3825)
139 Brighton Ave., Boston, MA

LOOKING FOR A ROOMMATE? TRY THE ORIGINAL!!! MATCHING ROOM-MATES, INC. est. 1966
251 Harvard St.
Brookline 02146
Coolidge Corner

A MATCH IS A PHONE CALL AWAY!

We specialize in helping!
1. Single/profs 18-60 yrs., all lifestyles
2. Students
3. Handicapped
4. Couples/single parents

19 Years serving the public. The ORIGINAL and most experienced roommate service! A member of the Mass. State, Greater Boston, and Brookline Chambers of Commerce, $25.00 fee.

First in the Century in the World in America — America's First and Most Experienced Roommate Service

$7.00 OFF!!
CALL
734-6469
734-6484
Mon.-Fri. 9 a.m.-8 p.m.
Sat. 9:30 a.m. - 5 p.m.
Sun. 11 a.m. - 5 p.m.

CAMBRIDGE Large 2 bdr to share Quiet st. Front and back porch Rent 628-2565.

CAMBRIDGE North. F 24+ to join 2 F in friendly indep home. Safe, quiet nghbrhd nr bus & Red Line. 2nd fl of beautiful 2-fam hse. No smoke/no pets. 1/1 or before. $216+ 491-5512

CAMB/SOM line need F to share lge. bright 3br nr T/bus Avail immed. Call 625-6232 Keep trying.

CONCORD-beautiful space in house in wooded area avail immed to share with couple and 10 year old girl $450 + utils call Karen or Ken 371-0558

CONCORD M/F 25+ to shr hse near wildlife refuge with 2 prof lge yrd 1 mile from town. No cigs $300+ 369-3036 iv mess

DORCHESTER Meeting-inghouse Hill., lg. rm, 10min-T. share food, no smoke, with fam., $220 incl ht & util.282-4208 aft 4pm.

FRAMINGHAM friendly, independent household. 1 Male 1 Female seek profesional 25-35 to share 3 Bdrm contempory w/fireplace & dishwasher. Rent is $285+ util. Call 875-2030

FT HILL/Roxbury Lively urban 20-rm co-op self owned (2F, 3M, cats) sks 2, cple welcome. Family veg meals, shared chores, wkly mtgs, non-smkg. Gardens, porches, friendly diverse nghbd. Nr T. 442-5349 9-9

HAVE DOG
NEED HOUSE
40 year old, well ed, optomistic WM loves animals but has busy prof sched wants to share expenses with M/F dog owner who owns house. Happy to help with chores and take care of your dog if you are late or away. You do same for me. 527-7868 eves.

HOPKINTON Prof. M in 20's seeks same to share 3 Bdrm hse on Lake White Hall $350 mo. + util call aft. 6PM 648-2868-435-5853

IT'S THE LAW

You cannot be denied housing because of race, color, creed, sex, nationality, age or marital status.

Equal opportunity and fair housing laws guarantee your rights to consider any home or apartment that is publicaly offered anywhere.

Know your rights. The law is on your side.

Greater Boston Real Estate Board
84 School Street
Boston, Mass 02108
(617) 523-2990

CONTACT US FOR INFORMATION

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 18 years. 251 Harvard St Coolidge Corner Call today!! 734-6469 or 734-6484. A Match is a phone call away.

NEWTON CENTER 4 people seek 1 man 28+ with commitment to working on group living and respect for indivdual needs. No smk, no more pets nr T avail immed 969-3793

NEWTON CENTER 4 people seek 1 man 28+ with commitment to working on group living and respect for indivdual needs. No smk, no more pets nr T avail immed 969-3793

NEWTON CNR. hsemates Victorian Mansion near T & Park,pkng, fireplace. $360 incl util. 527-4552

NEWTON CORNER F for independent cooperative house accesible to bus, near laundry rent $137 965-2485

NEWTON CORNER
Male/prof/25+ to share lg 4 bdrm hse with 2F/1M frplc, dshwshr, pkg, sunrm, nr exp bus. Nonsmkr. no pets. 210+ util 965-3425 6-9pm

NEWTON- Cpl/2 singles: You get own floor w/ bth + 2 bdrms. Share dwnstrs sunprch, ktch+ pntry, din rm, liv rm w/ frplc, yrd + prkng. Grt nbrhd conv. to stores, bus, pike. $315 ea + util. 332-0902

Newton nonsmkg 29+ prof sks same for lrg quiet house. No pets. Lndry, parking, nr T, 128, pike. $275 965 1688

NEWTONVILLE Responsible M/F 25+ to share in friendly independent household with 6 others. Near T, pike and 128. $157+ utililities 527-2675

NORFOLK- prof housemate wanted to share spacious house on 3 secluded acres. Convenient to train. 1 half-hour into Boston. No pets or children. Call Jon or Barbara 528-6699 or 528-8335

NORTH ALLSTON 2W, 1M seek 2 (25+) to join coop house. We share semi-veg food, chores, some meals+ fun. Large Victorian house in res. nbhd. Near river. No cigs + pets. $170+util. 783-5565

NWTNVLL S mother & 2 kids (5,7) sk prof or grad stdnt to share spacious 3 bdrm apt. No smoke, pets. $300+utils 332-0208 eves wknds

SCENIC NBBHD
Hyde Park Milton line 3GM sk 4th GM to share house quiet ngbhd nr rte 128 on T bus line lge yd porch fireplace w/d d/w unique garret bdrm pine pannelled $235/mo inc ht & utils call Bill 361-6571 eves & wkends

SKg 2-3 to find + create home. I'm resp, fun, creative. Lu 782-7649, 738-7112.

SOMERVILLE 3 bdrm apt Davis Sq. 2 blocks from redline asking $550 for Dec., $800 afterwards. call owners at 628-3242

SOMERVILLE-3F sk rmmt, nonsmkr, resp for frndly, comf house nr T avail 12/5 $125+utils 776-6983

W.SOM indep coop seeks M or F pref 30+ mostly veg no smk share food laughs nr park, T. $150+. 623-6978.

SOMERVILLE Join us in our "Opulent historic house" on Winter Hill! There is space aplenty, both private and shared. We are 7 diverse adults and 2 children who share good cooking and extended family living. If you are M, 25 or older, give us a call at 628-8990 or 628-8989. $250/mo incl utils. No pets please.

WATERTOWN/BELMONT 2M's seek rmte/F pref to share 4 bdrm house near Waverly Sq bus stop, no smoking $225+utilities 484-5053

WATERTOWN-friendly house, prof 2M+2F seek M/F, semi-veg age 30-45 pkg frplc 175+ utils 926-8933

WATERTOWN share beautiful furnished house 30+ nonsmoker $325+ utilities call 926-2696

WAYLAND roommate for house on pond frplc livrm attractive country setting $350 per month 1-655-3048

WESTON F 27+ to shr food, chores W/2M 1F. Homey ctry setting. Frndly, semi-veg.No cigs,pets. $212 + 893-0554

WEST ROXBURY Friendly 8rm hse of 3 sk 4th parking shops near T nice area 325-4072.

WESTWOOD
Music lovers no smoking mature reliable, no pets please $350/mo Call Lisa 326-5955

WILMINGTON
Looking for GWM roomate 30-38 to share large Colonial Farm House on 1-acre. $250 plus half utilities. 767 3564

WINCHESTER Lg.Vict. Home Convient to 128 & downtown. M/F nonsmkr. $390 mo. incl util 729-5828 258-4182

JP M 32 seeks quiet responsible friendly person for large clean apt nr ARB, T $175+ 524-0015 till 10:30pm

LEX S/M 26+ quiet neat resp lg sunny rm friendly hse 2 acres 30 min bus to Camb $190+util 861-8737

LYNN-Kings Beach share lg Victorian with male prefer gay male PO Box 413 Swamp 01907 592-6494

JAMICA PLAIN F for quiet feminist hse nr T & Arbrtm semi-veg. 7yr old. Frplc, porches, $165+ 524-3558

JP Kids are OK. 2M, 3F, 3 toddlers - seek several more to refill 20rm house. We are 32-41. We like playing with the kids, sharing dinners, gardening, Boston Food Coop, bicycles, progressive politics, home improvement projects, living together. $175+. 524-1441

Marshfield GWM 47 will share with same, 2Bd Rm condo near Xway and pub. trans. No booze or drugs. $275 for all. Call 837-9240, keep trying.

MAYNARD M/F for small hse with yard, w/d, own bdrm & access to all common areas $225+ + sec dep 897-7183

NATICK-M/F 1-2 rm in mod 3bdrm Cape w/d frplc+ nr Rt 9,Pike,express bus 12-15 and 1/1/85 $330+ 527-0878

NEW CORN - 2M + 1F 33-36 sk 1 F to shr semi veg, semi co-op life in attr hse in safe, quiet nghbrhd nr T & Pike. Prkng, w + d, grdn, BFC. No cigs, pets, restricted diets or TV addicts. $155+ 926-1697 or 926-6079 (ans mach.)

NEWTN CNTR F 25+ prof to share lg ind hse w/4, 1/1 gd loc nr T + everything 965-1821, 965-4392, eves

The Phoenix Classifieds get results.

BOSTON ROOMMATE EXCHANGE
Save Time-Save $
Use our network to locate the right roommate or living situation
- *Personalized*
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- *Confidential*
- *$25 fee*

510 Commonwealth Ave., Kenmore Sq.
Call for appt
266-6172

ACTON shr 2 bdrm sml hse M/F 25-35 nonsmk; $288+ ½ util Jan 1. Secluded, garden. 264-4729

ALL/ BRI M or F Rmmt to share 3 bdrm apt. must mtch frndly E-Z going atmosph includs- din rm, fpl, stpkg, heat $194 T + Bus. Avail 1/1/85 782-1806 Grace or Cindy aft 4PM

ALLSTON 1M/1F sk 1F 2 blocks from T avail. 1/85 $195 mo. call 254-0506 after 7pm

ALLSTON 2 M need 3rd to shr 3bdrm nr BU & T. M college stud pref. Jan 1 $267mo incl util Lou 254-8731

BELMONT cooperative household of five seeks sixth, prof of grad, M or F 24+, washer/dryer, fireplace, yard, near bus, no smoke no pets, avail 12/1 $220 + utils 489-4579

BELMONT, Prof, creative, quiet F 36 sks same to share 7rm apt $325+. Eves/wkend 484-0433.

BEV prof WM sks finan. resp quiet-living WM to shr 2bdrm furn apt 300+ util smk ok. Call eves, wknd or lvmsg 921-0105

BLINE F24+ nonsmkr to shr spac 2br Cool Cor apt. Avail Dec 1 $255 incl. 876-3253 days, Chris.

BLINE F25+ nonsmkr to shr spac 2br Cool Cor apt avail Dec 1 $255 incl 876-3253 days Chris

Blk gent intel & sens. with excel refs atten higher educ skg to live in Brook, Camb, Boston etc. write Box 577 Camb 02238

BOS. Fenway- GWM 35 share furn. Intimate/br apt. great for student 18+ or guy 18+. Reasonable 437-7586

BOSTON avail 1/1; DM sks sim to share Marlboro St apt, weekdays, alternate the weekends $300 437-1471

BRGHM CIR sny 3 bd apt nr T. Resp qt M/F neat no pets cigs ok. 4 12/1 or aft Call 9 2 11am or 9 2 11pm $167mo incl heat 734-8312

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 18 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484. A Match is a phone call away.

BRKLINE-F to shr 3rd flr in condo area nr Clvd Crcl T w 1m & 1f. Lrg rms wtkin clsts lov st wndws parquet flrs slpng clngs eatin ktchn encisd strwell prv rear patio grdn 230 inc ht no fee 738-1472 pm

BRKLN GWM rmmt 30+ wntd for quiet, neat 2 bdrm condo $350 NOT SEX AD Call 738-0656 keep trying.

BRKLN-LONGWD 2 resp nonsmkg F w/int in Art & Baroque music to shr 9rm apt in renov Vic hse. Jan 1. $250 & $325 per/mo incls heat 232-0773

BRKLN rmmt for 2 bdrm aprt a big livingroom no pets /smoke $285 per month ht & hw inc 12/1 738-1203

BRKLN-rmmt for large apt in priv house good nbhd walk to BU lge frun rm 270 incl utils 232-1568

The Phoenix Classifieds get the results you need.

THE ORIGINAL!! MATCHING ROOM-MATES!
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DORCHESTER Savin Hill M/F for 6 rms apt in house, mod k&b, nr T. Avail 12/1 $180 unhtd. 964-1178 436-2459

DORCH prof F 28+ to share safe, quiet, beaut 7 rm apt with same for Dec 1. $250+ 288-9692 keep trying

DOR skng 1 WF to shr 4bdrm apt nice nghbrhd nr UMASS and T $160+ call 288-4069 aft 11am

F 43 seeks quiet F any age non-smoking to share big 2b apt. E. SOMERVILLE near subway. No pets. $225+ 628-1038 eves.

FEMALE RMT WTD
Brockton- F to shr furn 2 bdrm condo pool pkng w/d, w/w, exc loc 20 min to Bos, rent nego. 1-588-8679 anytime Tom

F rm 28-40 to share lg frn apt in safe quiet neigh. nr JFK T stop Rnt $175+ 288-8225 betwn 6-10pm

GREAT APT
DOR-prof F sks prof/grad F, 22-26 (flex) for 2br apt. SM br w prch, sny, safe, nice area near T, 200/mo, avl 12/1. Mary 282-3430 (h) aft 7pm anytime wkends 298-6972 (w) bef 2pm lv msg if nec ke tryng.

GWM 42 looking for roommate(s) and apartment in BOSTON or western suburb. Call before 9am 237-6949

GWM 45-55 to share conv in town apt with private outside terrace. Educated refined working person. Compatibility a must call Bob eves 542-2135

Camb, Cent-Harv Sq. Seek mature prof'l for modern 2 BR , W/W, A/C, diswasher, cln, quiet, good landlord. $265 w/ht + last month, phone, elec. Bob, 491-7181

CAMB-FRESH POND F 35, + son 6, seeks M/F 30+ to shr 3bdrm 2 flr apt in lovely hse close to everything. Must have humor, flexibility, and love of kids. $350+ utilities. 354-5329

Camb Harvard Sq mature female wnted share 2 bdrm apt w/male DR semi-furn quiet, mod safe, plants, incls util $325+ scr 864-3334

CAMB LF 28 sks same 25+ to shr lg sunny apt near Mt. Auburn Cem. you get 1 Br 1 study, $275 unhtd. Sun porch lg kitchen mst. be quiet. No pet 868-8119 Avail immed

CAMB-nr Cent Sq 2M sk indep non smk M/F 25-35 roommate call Mike/Larry 661-2974

CAMBRIDGE- Quiet, independent person to share W/2M in Central Square. Please no more musicians. No tobacco or pets. 661-6571

CAMBRIDGE Resp prof to share spac Fresh Pond 2 bdrm apt. w/fplc. $350+. Call Ed 484-2395.

CAMBRIDGE rm in 3 bd apt w M/F btwn Harv & Porter $185 + dep. No pets or yuppies please. 354-5660

CAMBRIDGE/SOM F seeks 2 F 25+ to share 3 bedroom apartment near Inman Square, independent but friendly, rent $210 + utilities, Call Cindy 576-1554 eves, 266-8931 days.

CAMBRIDGE wanted rmmte to shr lovely 2 bdrm apt near Porter Sq $300+ tuils 661-8027

CAMB Rmmate for apt v conv to Harv Sq starts 12/1/84 nonsmoke M or F artist; neat pos outlook or involved w/spiritual prac. $300 mo incl utils Call Ray 262-1120 x250 M-F 9-5

CAM/SOM 2M sk 1M or F for 3br, 2bth with lvngrm + ktch cise to Inman & Harv SQ $200+ Jan 1 628-4957

CAM/SOM-line 10 min walk to Harvard Sq 1bdrm avail in 3bdrm apt Winter sublet Jan1-Mar 31 w/options for renewal $170 mo + utils Quiet neighborhood 628-7555

CAM/SOM PORTER SQ rmmt wtd to share lg sunny 2bdrm No pets $255+ util Call Janet 423-1796

CHELSEA 23 yr F, single and non smoker seeks same to share lg 5 rm apt. near T and beach $225./ ea + util. Available now! Must be easy going and neat. Call 727-3100 (9:00- 5:00) or (413) 436-7087 after 7:00 pm or weekends ask for Deb.

CH HILL 1 M/F for 2 bd apt, eat-in kit, w/w, sunny, safe, nr T, 9, 128. $237/mo incl all. Paul 325-6210 lv mess.

COHASSET M/F to shr beautiful spacious apt near harbor.W&D, fireplaces, storage. Nonsmkr, no pets. $325+ util 383-1012

DOR Blk M sks same to shr a 2 bdrm htd apt must be clean mix neigh 5 min. to T $190 Nick 825-0884

★★★★★★★★
★★★★
LOOKING FOR A ROOMMATE?
Search no further. The Phoenix Classifieds have a complete listing of roommates and housemates that reaches the people you're searching for.
★★★★
★★★★★★★★

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Looking for a roommate? Try the Phoenix Classifieds.

DORCH Ashmont person to share beaut apt no smk/pets $175+utils. Call 282-7240.

DORCHESTER
female for 6 room apt. 212.50 plus near T washer & dryer artist type nonsmoker 825-8136 call Jane evenings

The Phoenix Guaranteed Renewal - the best deal in town.

HYDE PARK Rmmte wntd for 2bdrm apt nr T w/d, $225 + utils. Call Don 364-0024

JAMAICA PLAINS Share 4 bdrm apt own room $144/mo+utils parking. Avail. 12/15/84 522-1487

JAMAICA PLAIN M/F rmmte for indep 3 bdrm apt on Center St. On Grn Line, conven loc, hd/wd flrs, frplc, mod K&B, w/d, nosmk, no pets, Raygunites & humorless need not apply. $300/mo incl ht & ht wtr. Call 524-6744 bef 3pm or aft 6pm

JP-F 20-25 wtd-Neat, fun, no smok'g to live w/ 1F + 2M 2+3 flr of house near T, arb, pond 152+ 524-3860

JP F 34 looking for friendly, responsible roommate 28+ for Dec. rooms, 2 porches, backyd, PIANO. $200+ ½ util. 522-6057.

J.P. imaginative indiv pref 2 rooms available spacious $133+ utils 524-0293

JP Need 1 prof Wm to shr apt w prof Wm & 4yr chld. Nonsmkr, $300 incl ht. Steps to T. Avail 1/1 Call Linda 227-4690

JP-nr pond 12/1 3Fs sking 4th to shr lg vict apt hdwd flrs eat-in kitch frplcs $300 incl ht 524-6385

JP-PONDSIDE
1F wtd prof coll to share 5br sgl fam hse sunny secure free pkg exercise rm nr Pond stm bth nr T Arboretum lg yd-ldry-frndly atmosphere 325- mo includes all utils 524-7300

JP Pondside 2 Prof F seek 3rd age 28+ to share 3 bdrm apt Jan 1 non-smkr 217+ after 6pm 522-2708

J.P. Professional Woman seeks Roommate. Gracious Victorian Home near Center. References Required. $300 524-5464

JP rmmt M-F grad or prof to share sunny quiet and safe 2bdrm apt-condo near T and pond no smkr or pets $312 ht included avail now 524-8525

JP Roommate wanted for 3 bedroom house near Pond. Neat, responsible. Call after 5pm and weekends. 522-2588.

NEED SOME HOLIDAY MONEY?
Look for employment in the Phoenix Classifieds

Publishing Production System Analyst

New England's largest weekly newspaper needs a bright, creative individual with a computer background to analyze and restructure the production and other communication systems. Must have a degree in Computer Science and strong interpersonal skills. This is a career growth opportunity, joining a fast-growing organization, which can provide the rewards sought by highly motivated individuals. In addition to excellent growth opportunities, this position offers a comprehensive benefits package. Please send resume to Michelle M. Rosner, Director of Personnel.

Supplements Editor

Experienced editor to work on special-interest feature material. The job includes story development, assignments to writers, story editing, and overseeing layout and production. Minimum three years experience with newspapers or magazines required.
Successful candidate may look forward to a high growth, challenging environment as well as a comprehensive salary and benefits package.

THE BOSTON Phoenix

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PARKING SPACES

GARAGE SPACE: Working garage space with elect needed for winter months to recondition small 60's car. 876-0515

I'll pay good money for a indoor/outdoor space as close as possible to Star Market on Tappan St. 734-3004 anytime.

Looking to rent parking space in Back Bay as close to Comm Ave & Clarendon as possible. Prefer day rental (8am-5pm weekdays). Call 484-3552 eves

WINTER STORAGE
Space available for car or? for winter. 244-6456

ROOMMATES

ROOMMATE BLUES?
Computer Roommates
We do the work for you.
24 hrs..... 577-8282

1 prof M 32 sks spiritually aware/caring/responsible M/F Jan 1 to begin new household. Whole foods and harmonious atomosphere important Brighton/Newton Blair 965-6842

2 bdrm apt to share with 1 other. Near Har Sq. Clean, quiet. $236 with heat. 732-2039, 9-5.

2F want 3rd for 3 bdr apt in Porter Sq. area. Rent $146, no utilities. Near T. Call 625-6124

2 prof seeks same. 1 brm in lg mod 3 brm apt S. End. T, bus, Indry, patio, Avail 12/1 542-4414 Luke 9-6

2 rms avail in quiet Ft hill house w 2GM 1 dog 2cats $250/mo incl utils must be respon & able to pk up after yrself call Bob early eve 427-3829

3rd roommate wanted for 3 br ALLSTON apt. $200/mo + util days Diane 523-1220, eves 254-6958 avail Jan 14.

Try the Phoenix Classifieds.

ALLSTON 6M sks 30+ male no smkrs to shr lg. 1 bd. Friendly atmos $210 mo. Eves 5-10 pm 782-6455

ALLSTON-CAMB-coop seeks 2 rmmts for 4bdrm apt $175-$155 plus utils avail 1/1/85 783-0316

ALLSTON M/F grad stud or work person to shr 3 bdrm apt w/2 prog grad students commit to social justice encouraged $300 mo. incl ht. no furry pets or smkng avail 1/1 call 254-7126

ARL- GWM rmmt wntd for very intimate 1 bdrm home. $100/mo + 1/2 util. Must help paint redec, free prkng, dog, lite smk ok, air cond, me 45 Levi type, U 25-35 slm. 646-0303

ARLINGTON-2 Males or Females needed cigs ok must like cats/music keep trying Steven 641-1947

ARLINGTON/CAMB
M/F rmmt 25-35 wanted to share lg sunny apt with working couple + dog. Nr T no pets+ smokers ok $233htd Dianne 641-4429

ARLINGTON-F 25+ needed for large 2bedroom apt conv to T $220+ utils 646-6022 between 6-9pm

ARLINGTON-M/F over 24 to shr 4bdrm spac apt in house. Near T avail Dec 1-15 $190+ utils 643-9105

ARL Avail Dec 1 or after M 33 neat, quiet seeks M for very nice 2 bed apt on Spy Pond. Close to bus, parking, no smoke. $325 with heat. Call Gary leave message 646-2146

BACKBAY PGM 2 share 2 bedroom apt. Prtl furnish, frple, $380 incld util. Call 437-7790 (nsc)

BACK BAY APT
Beaut 2 brm St. Germain St. W/w, burgler alarm d/d, patio, etc 1 person to share. No smokers or Pets $475 For immed 262-1889 aft. 6

BRKLN Need grad stu nonsmkr shr lg Kosher apt Coolidge Corner w/ father &pt time family 327-1136.

BEACON HILL- 26+, 6 cozy rms, nonsmoker, arts/lit minded, economically ok, $325mo for Dec 1 523-4655

BEACON HILL-Duplex F rmt needed immed sunny safe ovlking common wrking fpl $290 ht inc 723-2011

The Phoenix Classifieds - we're proven effective.

BRI 25 year old male seeks 1 straight male roommate to share spacious apt in 3 family house. Rent $300 a month + heat & utils. Call 787-4262 anytime on weekends and 8-11pm weekdays.

BRI 2M sk 1M for large 3bdrm apt. Conv loc nr T, on Comm Ave. W&D in bldg. Avail Jan 1, $235 ht incl & sec dep. 789-4342 eves

Boston Bay Village 2 blks fr Arlng T 2 prof strght clean amiable Ms (26 & 31) seek comp M/F to share comfortably furn townhse 325/mo + utils Avail now 350-6660

BOSTON S. END rmmt to shr ren 2fl apt w/ wkg frpl deck + much more lo nr Pru $325+e 536-0335

WALK TO WORK 2 prof M 35 & 28 sk 3rd for lux 3 bdrm triplex waterfront apt $390/mo Frank 227-6246

BRIGHTON 1M/F for lg bdrm in 5bdrm apt in hse huge yrd $175ils avail Dec. 1 nonsmoker 783-4338

BRIGHTON-Near Clev Cir M/F roomate to share 3bd apt Close to T lines $283 inc ht/hw 735-0037

BRIGHTON-OAK SQU 2M sk 1 quiet, conscientious M or F for spacious 3 bdrm porch yard 2 major bus lines $185/mo+util 782-6132 6-11pm Jayson

BRIGHTON rmmte wanted M/F, prof/ grad stud, quiet, no drugs. Furn, w/d, near T. $275 12/15 or 1/1 85 254-2849

BRIGHTON-seek rmmt for 4 br nice hse qu st nr T no smkg no pet $200+/mo call 787-0699

BRI M/F wanted for large sunny 2bdrm w/study basement work rm pkg no pets. $240+ Call Alan 254-8176.

Bri seek a 3rd F rmt. Really nice hse, residential neighborhood nr Newton & trans lines. Quiet (mostly) & independent, considerate. Age 21+ $195/mo+ ut. After 5pm, call 782 3145

BRI Semi veg Co-op large sunny hse 2 M/2F no smk, near T. Yard, Cat 254-2745Avail Jan.1

Brkl/Cool Cr sks rmts 22-28. No pets/smk 4 3br apt. 2min to T. 220w/ht. Avail 1/1, 2/1. 731-2277

Looking for a roommate? Try the Phoenix Classifieds. We get results.

BRKL-Wash Sq 2F sk prof F 25+ to share spacious prvt 3br apt frndly indep no pets 217 htd for 1/1 call 731-6605

BRK/WEST ROX-M&F seek resp nonsmk veg for clean spacious apt in house. 2 lg porches, pantry, spare br etc. Quiet safe nghd, near trnsp $265/mo + utils 469-4926

BROOKLINE 2M + 1F prof sk 1F to shr 4bdrm apt 1 blck frm T lrg bdrm, mdrn ktchn, 2 balc, $308incl utils 232-1327 eves

BROOKLINE 3F seeking KOSHER M/F for sunny 4br apt. Close to T (B&C) $240+ util. 738-4755

BROOKLINE M/F 25+ to shr. beaut. spac. Condo. W/other profs. Full amenities, lg bdrm. Conv. to T. $385 incl util. Avl. 1/1. 369-3036.

BROOKLINE VILLAGE - Look for 2 F rmmt modern k&b $280/mo h&ht included near T 277-8318 965-4565

BROOKLINE- Yng M prof seeks another for modern 2 bdr apt-conv to Cleve Circle area- call Chris 566-1067

CAMB nr Harv- Mature M/F share 3 bdrm, 2 baths, pkg, a/c, fplc, heat incl $320 no pets 547-5459 Pat

CAMBRIDGE Area - 2 miles to Hvd Sq, off Mt. Auburn: btfl hse w hdwd flrs, prchs, yrd, grg; 1 F/1M (Lisa/Andreas) sk 1 M/1F nsmkr 22+: 862-7242

CAMBRIDGE: Inman Sq M seeks M/F. Please be: vegetarian; positive outlook; free of tobacco alcohol drugs; financially resp. Prefer 22+ $225+ util. dep. 492-4595

CAMBRIDGE isn't so different from Dorchester. F 30's seeks same for spacious, excellent apt. in safe pleasant Ashmont section of Dorchester. I am quiet, neat, responsible, like books, classical music. $175 + utilities, worth more. Cats are welcome. 282-8266.

CAMBRIDGE nr Harvard Sq. Indep. M/F For 2 bdrm 1 block from river, no pets $265+ util 876-7570

CAMBRIDGEPORT M 28 seeks M/F to share large 5 rm apt no pets or smokers $300+ util 876-8097

CAMBRIDGEPORT F 30's working seeks same to share 5 room apt. $375+ utils. Call 864-3488 8-9 AM or 9-11 PM

MEDFORD F 25+ quiet resp to shr 3 bdrm apt nr T + stores. $166+ tuil Avail 12/1 391-1618 no pets.

MEDFORD-Prof F30, sks n/s prof F24 to shr 5rm 2br lg apt off rt28, near 93 & T gas ht $275+½ ut s.d. 396-6558 aft6pm It's nice

MIDCAMB: M sks clean, quiet, respond, non-smok. M/F to share/sublet 2 br apt. Ben at 547-5503

MILLIS: WM 32, wants Bi or Gay M roommate 18-35 to share house, possibly more. 376-8145

NEWTON Prof F roomate 25+ wanted to share carriage house. 400/mo + heat. Jan. 1, call Alison 9-5, 638-1626.

Musician with small dog looking for apt with work space. Eric 861-6785.

MUSICIAN W/ References & small dog looking for apartment Call Eric 861-6785

THE ORIGINAL!! MATCHING ROOMMATES

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MALDEN Prof GWM sks prof male or grad stud to share lg 8rm sunny apt close to T. No pets $275/mo + utils Call 321-2094

MARBLEHEAD NECK

F shr 3bdrm, harbor view, frplc, w/d, prch, beach, prkng. $400 incl all 631-1671

MARBLEHEAD Rmmte needed to share 2 bedroom Old Town apartment overlooking Harbour and Ocean, panoramic views $350+ 631-2521 pm 229-4219 am

NAHANT rmt wtd to shr lg ocean frt hse w/ 4 others 8fpls 20rms no pets/smkrs 315 inc ht. Avl now-6/30 Call George 595-6243

NATICK Area Roommate GWM Prof. to share nice 7 room home with 29 year old prof. Must be neat, clean discreet 28+ $350 + util sincere replies only write with phone number to PO Box 1408 Waltham Ma. 02154

N CAMB 2nd bdrm for rent in spac 5 rm apt, exc cond, F 27+ prof or post-doc w/ 1 F, must be very clean, quiet, resp. Adnl room avail for studio or study, some furn avail. Respect for privacy w/compatibility high priority. smoke ok, 1 mo. sec dep $290 incl util 492-6538 or collect NY 516-759-2673 no pets.

Need 4th roommate 2 year old & new born by Dec 1 share apt. some food & cleaning $166 787-2261

NEPONSET parttime roommate needed for 2 bedroom townhouse. $250 includes all. Debbie 265-2418 eves

New Cor F quiet resp. ref. $275+ sec dep. furn prking and bus 964-6225 leave message

NEWTON CORNER Female 24+ to share 4 br duplex. Walk to T, grocery. $225+ heat, utils. No smoking, no pets. Avail Jan 1. Call 965-3512 after 6pm.

Newton High. 2 F (3&7) looking for F to shar small apt w/yd nonsmker over 30 nr D train, shop, beach, park, $325 incl all. 969-3315

IMMEDIATE OCCUPANCY

NEWTON prof M-F to share lovely 4b house residential area next to T. Prking $350 w-o 527-9204

NEWTONVILLE- Your own sunny rm in lrge 3 bdrm apt close to T, downtown Indry, pool. Prefer prof male 25+ $220+ utils. Avbl imm Call 965-1972.

Nice F to shr stu. own r. A 30,35 Call eve 277-9157 Near T bus shop market Rightaway One block Comm.

NORTH READING non smkng, honest, responsible, GM rmmt shr lge home. references required, serious only. Brandy 664-4443

Prof F36 +older cat sk rm in frdly, stable hse or lg apt call 326-3009

Prof. F 29 sks small hse or apt. in country or shr w/other outdoor liberal animal lovers. Can house sit-horse sit. nonsmkr. Have small dog & kitten. S. Shore pref. Medfield, Norfolk or Dover Area. Call Jennifer 824-6606 days. 785-0529 eves.

Prof F/grad stud to share gorgeous 2 bdrm, sunny, frpl, prkg near WatertownSq, T, pike. $400 inc heat Leave message 254-3555/401-849-4608

Prof SWM 36 sks apt with WF prof 30plus for roomate & cmanshp only neat clean & respectable apply Box 9390

REVERE GWM 2 shr 2-bdrm $205 + phone, near MBTA, Ocean View, no heavy drug call betw 5-7 pm 289-2196

RMMTS FOR CONDO

GWM, 23, seeks 2 people, M or F, straight or gay, to share newly renov. 3 br condo on Comm Ave in Brighton. Br's min 10x13, lg lr, kit w/d+d, pantry, new appl, etc. Bay windows, fr doors, prch, ter, bamt stor. Nearly 1400sqf, clean, sunny, nice nbrhd, on T, close to BU, BC. $375/mo incl heat+hw. Dec 1 occ, taw, no fee. Please call Rich at 731-0315 during the day or after 9pm. (no phone sex please!)

ROSLINDALE-indep M/F rmmt 25+ for quiet, clean, sunny 2bdrm apt w/prof M lg yd pkg no pets/smkrs $250+ 327-8415

SAVIN HILL Roommate wanted M/F 2bedroom with porches near T, U Mass, beach $275incl heat Call Peter 491-6281 0r 472-1622

Seeking F 20-35 for 6 bdrm apt. Rent $180, sec. $220 + fee. Garden, driveway, near T. 524-1000, 522-2268.

SOUTH END -furn. 3rd floor of tri plex apt. avail. Jan. 20 to July prof GM share w/ 2 GWM $300. references required Box 9511

S.END GWM COUPLE WANTED 2 share lux furn dplx.fp laundry roofdeck must be neat clean resp. steady job $250+1/3 util/mo each + $200 dep. Peter 247-4013

SO BOSTON Mat resp M/F 25+ or student to shr 3 bdrm apt 5 min to Andrew STa. red line furn/un pvt prg safe area $65/wk ut incl 269-5289.

SOM: 1 F sks 2 resp nsmkr prof F to share large 3 bdrm apt near T, Star etc. $158+ utils Karin 623-7417 6-11 pm

SOM 1F to sublet lg bdrm in townhouse w 2F 1/1-6/1 exposed brick walls, hdwd firs, 2 baths, no cig or more pets. $210 htd. Call Doris 666-0634, 647-2853

SOM/CAMB nr Harvard Sq seek resp M/F to shr 1st flr in 3 fam bldg. Own rm, eat-in-kit, hdwd flr, indry, newly renov, heat incl. $360+ ½util 776-9582

SOM DAVIS SQ. F, kosher or vegetarian, nonsmkr for 2 bedroom apt near T. $205+ 628-7469 (keep trying)

SOMER 165+ 1 M or F to share W2 M please be clean con-siderate & responsible avail 12/1/84 628-1299

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SOM-M 25 sks rmte 24-30 shr 2br apt nr Davis Sq Tufts no smk pets gays Jesse Helms lovers 250/mo incl ht 628-3628

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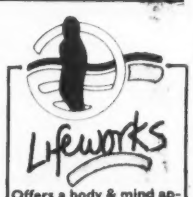

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Classifieds are having a **PARTY**
Department Caterers - Dee-Jays - Supply Stores - Liquor Outlets - Hall Renters Magicians - etc. Place your Party advertising at festive rates.
CALL 267-1234

COLLEGE PARTIES
400 w/ channel sound sys complete lighting system colored lt/ bik lt/ strobe for more info call Randy at 729-4220

Look-alikes for your party 773-0690 leave #

Need a D.J. for your party 773-0690 leave #

RIDES

DRIVE-A-CAR
to Florida, Calif, etc. Some gas allow. Good cars leaving daily. Must be 21 & licenced. Call 267-4836.

DRIVERS NEEDED
Drive a car anywhere USA must be 21 & licensed Gas allowance, 262-9590

DRIVERS TO FLORIDA AND CALIFORNIA
Large gas allowance. Also other points. 536-0120.

MOVING TO LA
Driving to LA female 22 seek female only 18-25 to share exp. Jan 1 write L. Connaly PO Box 191 Hingham MA 02043

Rider/driver Atlanta in return Thanksgiving week 617-384-8587

MISCELLANY

COMPUTER
Holiday Greeting disks for Apple computers call 262-7182

WINTER STORAGE
Space available for car or? for winter. 244-6456

FOR SALE

ANTIQUES & FLEA MARKETS

Antique chest 4 drawers, light solid wood, $250 or best offer. 491-3006.

Antq. bijar rug (w/hole) 9x12 rd, floral ptrn on royal blue fld-sacrifice $7000 or Best 367-2170

CHROMOMETER for sale; English, built approx.1940's; $1500 Call 524-0093

Ladies' antique platimum 1-ct diamond ring w/28 small diamonds around it. $1650/ bo. N.E.P. Jewelry 387-3800

APPLIANCES

19" COLOR TV
Toshiba, about 6 years old, just cleaned and aligned. $150. 497-7522 10am-10pm.

COMPUTER
Commodore 64 plus tape drive, plus over $130 worth of Commodore Books All mint condition.A $400 Value for only $250 ! call Mike at 354-6164

Gas Heater 35,000 BTU $95. -Fiberglas shower base 32"x32" $35. Peter Jays 889-3535 eve 569-2347

IBM PC 256k, 2 discs drives, IMB Monochrome Monitor. Like new, best offer. 628-4116.

MACINTOSH: 128K Macwrite/ paint modula-2 language $1800 neg 522-1355 pm 732-1758 days

Typewriter Smith-Corona executive-correct mint cond. 6 months old $225 or BO Call 262-4058

BICYCLES

NEW FUJI TEAM
Fast touring, few miles
Bargain
William 437-1333
$375

LAMBERT 23" racing frame broken crank $100/BO. 25" Raleigh rec. complete $100. 876-0515 eves.

BOATS

1984 Celebrity Bowrides Fiberglass deep V boat, 1984 Shoreline trailer. Complete with 185 hp inboard Mercruiser engine, canvas covers, ropes, cushions, etc. Loaded! Excellent waterskiing boat. Hardly ever used, divorce makes it necessary to sell. List price $13500 will sell for a firm $11500. A real bargain! Must be seen in Camden ME. Call 207-589-4781 anytime.

19' Cape Dory Typhoon 4 sails head run lts. new int.,ext cush. 82 5½ hp Brit. Seagull cradle $6800 or BO 745-5312, 741-1384 Mike

CLOTHING

1 year old man's racoon parka coat w/hood. Mint condition $1000. Boston. Call 267-8351

NEW FASHION ACC. FROM RIO BRAZIL
Wholesaling to public leather bags, belts, exotic jewelry made of bonewood rubber, horn, leather. Call and leave msg for appt. Judy or Amy 789-4089.

Woman's coat/jacket. Like new. Brown suede, size 6. $125 or bo. Call 469-0249

Women's vintage clothing, coats, accessories. Large selection, very reasonable prices. 646-8066

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COAL STOVE
Russo coal burning stove. Top of the line. Holds 60 lb of coal. 24 hour burn. Complete with blowers.Used 2 seasons. New$879 will take any reasonable offer. 746-5575 after 6 pm.

FURNITURE

9 x 12 Berber Rug and pad, earth tones, less than 2 years old. $500 or best offer. Call 526-7708 evenings.

9 x 12 Berber Rug and pad, earth tones, less than 2 years old. $500 or best offer. Call 526-7708 evenings.

GLASS-TOP TABLE
Clear oval 60x90 three-quarter inch thick top on solid oak trestle base. Very impressive for dining or conference Asking $600 603-434-7354

Green/Gold Tuxedo style couch; 89 inch long; $100 or BO. Also celery-colored textured broadloom rug with new jute pad; 9by 12 ft.; $100 or BO call 734-3666.

King size custom make Shinera platform frame upholstered w/head board a steel at $125 522-4754

KING SIZE SOFA
Simmons hideaway sofa bed. Very good condition. Makes into very comfortable bed. Medium blue fabric. $450 Call 484-7484

BEST BUY$!
Mahog. music cabinet $125, oak table $50, overstuffed chair $50, mahog. China cabinet $300, old dolls, jewelry & glass. Reasonable prices.
AB FURNITURE
100 Southampton Street
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AUSTRIAN SHADES
Beautiful designer fabric Austrian shades. Blues, + rust colors. Fits 19 inch windows and 30 inch window. Call 484-7484 for more information.

Bedroom/Livingroom set sofas, king waterbed, oak chest. $6000 value must sell BO Jeff 924-1364

Couch, twin bed, end tables, dresser, good condition 536-0375

AB MEANS ALWAYS BUYING
We buy and sell quality used furniture, antiques and collectables. Visit our new showroom at 100 Southampton Street, Boston. Just off the expressway-Mass. AVe. Exit. Plenty of free parking.
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King Waterbed w/mirror hdbd, 12 dwr ped, side pads, more. $270, will help set up. 731-9066

KING WATERBED
Beautiful top quality heavy pine, waveless. Mirrored headboard w/ stained glass panels. Candle sconces. Matching dresser & nightstand. Cost $2200 - sell $800. Nice 3-light pole lamp w/ colonial hurricanes & shades. Club chair w/ heavy-duty brown tweed fabric. 531-1635.

KING WATERBED
6 drawers in dk pine base, fiberfilled, padsides, hdbd, auto htr; ex cond. $640, now 345; 277-7033

Loft Sale:lumber, office art+ oth furn,florescent litng,doors,refrig, sink weights,clothes 542-2770

QUEEN SOFA & LOVE SEAT Navy chintz $250 will sell separately. Also World Book Encyclopedia near mint condition. $200 745-7178

Sleeper sofa, tan corduroy unfolds to Q-size bed, exc cond $160bo; color TV, 19" like new $150bo.Lv US must sell Dr. Reidel 329-2651.

Sofa Bed extra lg Queen size new mattress, attr print $150 Box spring & mattress $25 call Mindy, days 367-6880 eves 437-1428

WATERBED brand new never used 15yr guarantee must sell completly equip $175 821-1080 & 828-7608

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USED SOUND
Quality stereos and TV's fully guaranteed! 50% off orig price. Save $-buy used! We also service all brands. 625-7707. In Davis Sq.

Great X-Mas gift! Pair of Pioneer 4-way speakers and pair of 2-ways 437-9431

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ONKYO TX-1500 receiver TOSHIBA SR-A200 turntable dual cassette deck 7 band graphic equalizer. 1 pair JENSEN LS2 loudspeakers. 1 pair AR12 loudspeakers. Call Tony 925-4916

QUALITY STEREO
Yamaha R700 Receiver, Nakamichi deck, B & O turntable, Boston Acoustics A200 speakers. Prefer sell as system. 531-1635

Technics SB5 spkrs. sold for $750 new. Demo for $350. Pioneer PL112 w/$100 cart.: $75. David 783-9236 or lv msg 782-3384

YAMAHA SUB-WOOFER BOX under warranty $130 Call Eddie before noon or after 5pm 232-8455

Did you know? Twenty-four percent of Boston Phoenix readers intend to purchase an automobile in the coming year. Advertise in the Phoenix Classifieds.

ODDS & ENDS

SKI BOOTS
2 yr old Dachstein racing boots $100 or BO call 782-7617 after 6 pm

Gemeinhardt Piccolo $150. Carpet Sweeper $10, other household items. 267 1091

SOLO FLEX
Full Solo Flex weight machine for sale 1 yr old $300 or BO call 782-7617 aft 6 pm

HO TRAIN 4x8 layout fully wired 10locomotives extra cars track $450 &3 piece baby bed set or BO 884-3284

New Ridell/Snyder Rollr skts. M 6½ F 6 Drake R 7A Comm Recvr Info -Tech rtty decoder. Brct 210 scanr. Hud. 20 gal. trair gard spryr. New Car Alarm Craftsman 12" radial arm saw. Heathkit dig. VOM, Timing lite Elec. Chess board + more.449-2261

BUYING DIAMONDS GOLD, SILVER
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Skis for sale 195cm Rossignol Equipe Slalom 1 year old exc cond $150 Call Dave eves 244-3148

WICAT 150S COMPUTER M68000 256K Ram: 3 RS232 ports: 10M byte Win: 5¼ floppy: 12" graphic CRT: 200 cps graphic printer: C + Assembly lang use: new $13,000 ask $7500. 739-1596

Must sell, SCM typewriter, clock radio, speakers, answering machine, phones and more call 296-1663

PHOTOGRAPHY

Bell&Howell 70DR 16mm camara. Classic, exc cond w/5 good lenses & 4 viewers. An exc buy $400 369-7813

Chinon CM3 35 milimeter camera, two lens, power winder $180 Kevin 770-1184 evenings

Leicaflex camera (1966) SLR w/ F2. 50mm, F2.8 135mm, F2.8 35mm $800. 617-536-7780x275. 9-5 Mon-Fri.

Looking for a roommate? Try the Phoenix Classifieds.

Miranda Sensorex. 28mm, 135mm, 50mm lenses. Case, operator's man'l. Like new $175. Alfred 522-7483.

RECORDS & TAPES

" Opera Collection. LP, 78 Books & Misc. 289-0420"

SPRINGSTEEN
Looking for any recordings of Bruce Springsteen from this tour or any other. Call Joe 791-4773

VIDEO & TELEVISION

19" COLOR TV
Toshiba, about 6 years old, just cleaned and aligned. $150. 497-7522 10am-10pm.

WORLD TAPE SOCIETY
Enjoy the best audio and video anywhere: music, movies, computer software-private collections. Use member directory, make your own deal for tape/ disc exchange. Free brochure.
617-275-2746

MUSIC VIDEO
Live shows-edited demos. Reasonable rates
MAVERICK MEDIA
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MUSIC & THE ARTS

ACTING

1MF TLS50 Studio monitor sold at $1400 askng $600 DYNA 400 AMP $350 or BO Lee 442-6856 morn + eves

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Quality stereos and TV's fully guaranteed! 50% off orig price. Save $-buy used! We also service all brands. 625-7707. In Davis Sq.

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BARGAIN CENTER
Car Stereo
$25 & up
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$49 & up
Turntables
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$25 & up
Come see us for the best prices on used components in the area.
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Best Rental Prices Around
VCR - $9.95/day weekdays
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MOVIES - $2/day
VIDEOSMITH
Coolidge Corner 232-8637
Copley Square 262-1144
The Mall at Chestnut Hill 965-7970

AUDITIONS

Acting classes/ Lyric Stage: Hagen technique taught by Jeannie Lindheim starting in Jan. Free workshop Dec. 12, 19. 742-1790.

Actors and extras wanted for short film. Older men, man in 20's, young girl around 12, woman in her 30's. No pay Call Theo 623-6901

ACTORS WORKSHOP. Est. 1956. Complete training for Stage & Camera. Self improvement & Speech. Day or eve classes. Free brochure. 423-7313 Or visit 40 Boylston St. Boston

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ACTORS! SINGERS!
Sooner or later you'll study with Eleanor Lenke.
Why wait?
Call
267-1304

FILM AUDITION
Actress wanted for 1-woman film must be 23-30, not heavyset, smoker. Auditions start immediately. Call Alyson 498-6347

AMADEUS
Brookline Comm. Theater Dec 9-10, 8pm Church our Savoir-Carlton & Monmouth Sts.-Brookline Feb. Prod inform Call Mel 522-0700

Alley Theatre actresses for "Top Girls" call 720-0515

AUDITIONS
For the musical "Baby" presented by Provincetown Repertory Theatre, Everett, Mass. 7 males, 8 females bring prepared up-beat song + a ballad. 12/2 3-7 pm for appt call 389-0950 techincal help also needed.

AUDITIONS
Nuts, Vokes Thtr Rt. 20 Wayland MA. Dec 2-3, 7:30 pm. 6M, 3f, all welcme. More info - R. McKenzie evngs 358-2035

BASSO
Vocal ensemble with professional aspirations seeks bass. For info and audition call 277-8163 am

Boston Children's Theatre needs 2 tall adult actors for character roles in Feb. prod. of Snow White. Auditions Dec. 17 at 7:30. 2 to 3 min. comic monolog. For appt. 277-3277.

CHAMBER THEATER PRODUCTIONS Open call for M/F actors and understudies for Winter/ Spring 85 national tour. On Tuesday 12/4/84 5:15pm-7 pm at 739 Boylston Street, 2nd flr, Boston. Two contrasting pieces (1 comic) total 3 mins max. Bring pix and resume. Actors salary: reh $175/wk; perf, $259/wk. Understudies also compensated. Non equity.

'DENTITY & NATURE
Actors' benefit performance of Durang dbl bill at New Ehrlich Theatre Sun Dec 9 8pm $8+ 482-6316

M/F exp. actors only for dynamic prod of "Aria da Capo- Recapped"- opens Feb. 22 Must be able to move & speak well. Open Call- Dec 16 1-5 pm. Call for appt. & info. 267-5900 or 288-9155.

"MOUSE THAT ROARED" Brookhouse Players 12/11, 12/13 8pm Arbor Rm 33 Pond Ave Brookline 698-1662

NUCLEO ECLETTICO
Auditions for Boston premier of Say Goodnight, Gracie. Need 3M, 2F late 20's Mon 12/3 3-5, Tue 12/4 6-9. Pix & resume. Also designrs,stage mgr, PR help. 492-0953.

OPEN CALL
AEA open call for replacement auditions for the hit show " Sister Mary Ignatius" male and females between the ages 25-30 please call the Charles House
426-6912

TALENT AGENCY
Variety, combos, dancers, professional, ready to go. Specialty promotions Box 612 Norton MA 02766 285-7766 1 800-341-8700

THE BOSTON ACTORS INSTITUTE
The Place to EXPAND your CREATIVITY and CAREER.
Dec 6- Master Class w/ B'way Actor J. Scalzo
Dec. 14, 15, 16- The Mastery of Self Expression
Dec. 13- Samurai Career Course Begins
Dec 15- The Singing Workshop Call 267-5900

THE PRICE
by Arthur Miller. 3 men, 1 woman-- all mature. The Footlight Club, 7 Eliot, JP. Dec. 9+10, 7:30 PM

GIGS

ATTENTION
I am a bassist looking to join or will start an all original hard rock band. Please be mature, equipped, and dedicated to making it! 485-6953

GUITARIST WNTD
27-32, By Gtr/Sing Songwr 29, to form prog Pop Band w/ edge. Commitment essential Ken 876-3157

Bass & drums needed to form orig bluesrock trio infl incl Stones Seger ZZ Top no pro exprnce necessary call 523-2842

Bass guitarist/singer 9yr exp. sks wrkng band South Shore. Into English Rock 583-6877 after 6pm

BASSIST NEEDED
To complete R & R power group. Into covers now & orig later. Competent reliable musicians only. Before 5 256-0712, after 5 452-7240, 667-4753, Brian or Vicki

BASSIST
Well equipped pro with lead & bu vocals seeks pt steady g.b. T40 situation S. Sh area Earle 740-1910

Bass player with lead vocal for Top 40 rock band/some GB. Good bucks, local. Pro attitude and stage presence. Call Wayne 617-256-5985.

BLACKWATCH
Seeks modern drummer. Original format. Full time rehearsals. West of Boston. Live gigs and recording sessions in progress. Travel allowance. 617-755-4151 or 853-4521 anytime.

Children of Paradise sk gtr orig NY/W. Coast punk 60s: Avengers, Stones, Velvets, Crmps/Dedic 864-8647

Drummer lookng for good paying gig. Versatile, experienced. Grant Smith 776-5342.

Drummer wanted for R&B band working eastern New England. Chicago blues, motown, New Orleans funk call Bill 655-6121

Multi-keys w/PA seeking F singer, guitar and bass w/lead vocals Must have hotel nightclub exp car some travel Music will be T40 Shelly 262-4755

Musicians positions open now with local acts Free listings for openings March Music 846-0053

The Phoenix Classifieds get the results you need.

Drummer with lead vocal. Must be versatile. Top 40 rock/GB. Call Steve 256-7281.

DRUMMER-wtd 4 hard-rock. Must be dependable serious 4 dem. tape gigs. 497-6336 Tue Wed or eves til 11pm

DRUMS/KEYS WNTD
to jon 2 gtr, bass: all original Dead-inspired prgrssv band. Have tunes, groove. Tom 868-2116 d,n.

Electronic drums seeks full-time gig. I hv exp, tight groove, vcl, trans Dan 876-1552

Experience keyboardist/ vibist with excellent equip & trans seeks working G.B. band Roy 603-882-8636

Exp F voc sks part-time gb or t-40 band. Call Karen 9:30-4:30pm M-F 471-2904

Exp pro bassist wanted for T-40 band. Strong voc & trans. A must, we have booking connect's 323-8839

Female guitarist with lead vocal experience needed for T/40 band. Steady work. 469-2697

Gtr/vox needed soon! Rock and roll band! THE WHITEWALLS! Call now! 625-3598 Joel.

Gtr w/strong ld vox, dbl on bass wanted for well booked pop duo 547-5720

Guitarist with lead vocals wanted for Top 40 band with steady work. Call 784-3613 aft 6pm leave message

GUITAR W VOCALS
Wanted for Techno Q-TET dance/rock, ALA, XTC, FIXX, VERLAINE. Currently working on EP, we're gigging, have PA & space, interest from pro mgmt, labels. Dave, day 292-8329, eves 332-5289

Guitrst sks wrkng gb t40 gig hve ld vcls dple on horns and bass hve trans pref Bos area. 242-1757

PLAN YOUR CAREER
Learn the music business. Complete guidance. For free brochure, call Mike Lewis Consultants (401) 781-1914.

HOT DRUMMER
Solid but tasty, with exec. vocals and lots of exp in all styles looking for steady $$ gig. Own trans, reliable, call Eddie 735-0604.

Hot versatile guit/writr seeks exc exp musicians (drums /bass/keys/vocals) or band for recording + poss gigs. B rocked mdrn + smart! Hv 8-trk studio mgmt, etc J.C. 965-4392

IRISH CEILI
Accordian player wanted for Irish-American Band. Versatility a must!
Call 246-0481

ITS LATER THAN...
You think! Gtr bass drm sks ld vcls w/dble but not nec also synth plyr strng vcls Long hrs no pay unique blend ryth + rock Call Bomb shelter eve 741-1699 Get Hyped!

KEYBOARD multi-keyboard player wanted for well established Top 40- G.B. band local travel, steady money 617-462-4099 Tom

KEYBOARD PLAYER
with Rhodes + Poly Synth looking for Established GB or Top 40 Band to Join, must be serious, I can adapt to different musical situations easily. Call Larry 247-3473 Between 8-10 am or 5-6 pm

REHEARSAL SPACE
Sound proof-24 hrs. - security-loading dock -game room-low rates
186 Brookline Ave.,
267-4079 or **566-5901**

Keyboard players! We supply Yamaha electric grand piano! Full time, recording, original/cover rock band. Tenor vocal a must. Call Rob 479-7022

Keyboard Player still Avail 10 yrs full time exp read+ write charts excl equip+ trans want T40 GB call Bill 269-4706 233-2195

Keyboard player wanted. Male or female with strong vocal ability and equipment to fill position in Top 40/original rock band. Serious and experienced only, reply quickly. (617) 761-7421

Lead guitarist looking for orig R/R band have exp. looks, personality, b.u. vocals. Paul 449-3914

Lead vocalist looking for group to work with. 50s-60s and Top 40s. Call Larry at 692-2759

LYRICIST WANTED
For serious collaboration. Writing must be distinctive but commercial. Box 532 Swampscott 01907

Male lead vocalist just back from LA seeks band into modern dance funk and rapp original and or cover Steven 934-6165 after 8pm

MALE VOCALIST
Original pro-rock band, complete, needs tenor front. Steve Perry, Lou Graham where are you? weekdays 354-1443, nights/wkends 491-7371 room 18 or room 29.

MALE VOCALIST
Wanted by new orig. band influ. PIL XTC Bowie and Gabriel. Call Scott 267-1086 or Robert 437-1335

Multi-keys for after Christmas rock T40 trio trans a must drums with vocals too Pete 332-8947

New found group needs simple creative drummer. Into Polyrhythm and ambient mood. Preferably w Simmons Drums. Serious inquiries only 965-8640 Pat

NO MORE ANGST-RIDDEN NEW WAVE
Voc/writer/gtr sks to join or form aggrssv Amer rock band. I'm not blonde, pretty or English. "I'm your Messiah." Call David 277 6330. No metal.

ORIG FOLK JAZZ
Group to do local concerts and recording music 4 love little money piano needs cello bass sax-flute percussion gtr exp & soulful call Andy 524-3110 vocals help

Original rock band seeks versatile guitarist for dance orientated rock,willing to try new sounds.Rehearsal in Rockland Dan 584-7169 Peter 878-4622 aft 4pm

Painting-Literature-Music-IDEAS mood vig melody (or lack of) and Energy (or lack of) Pop music? 536-3652

PRACTICE SPACES
24 hr access & security near expressway, pike, T competitively priced Boston 542-3256

Pro drums looking to join-form band. Infl include Pretenders, Romantics, Duran, D. Hall, Leopard. Past exp incl 3 albums & a 45 plus a video. 389-7785

Pro keys (lh bass), drums for house gig in W. Mass F.T. exc sal some road must sing 413-733-5047

Rock Bands wanted for South Shore Club. 825-5905.

Saxaphonist exp. pro. Berklee grad. seeks Working band call Steve 864-8794

Shy five seeks multi-instrumentalist interested in an unusual approach to music. See us at Jacks 12/6 Downunder 12/13 J.J. Flash 12/17 or Call 492-6924

SOLO PIANIST available for seasonal parties 30s+40s rag baroque jazz call Richard Cumming 247-1439 own transport

Soulsation seeks bass player w/ vocals. Funk, soul, t-40, travel, steady work. Call Mark 875-8112

Soundman and/or pro system available. Reliable & experienced. Refs- rates - info: Call 603-673-7881 617-747-1338

Soundman needed for S. Shore rock band. Troubleshooter needed also. For more info 837-9619 or 826-6901 ask for John

THE FRONT
Auditioning drums, pref w/ Simmons. New music. Recording, video and gigs. Contact David 266-2345 days 437-7958 eves

THE GRIP
Established hard rock band from South Shore seeks permanent drummer. We have exc different material and 5 tune demo. Need quick learning exp drummer to start working 545-9800

TROMBONE
Player wanted for rehersal Big Band/Jazz Band. Must enjoy playing lead & improv. Call Jon 879-5885

Vers. Bass player wanted. Vocals a plus Top 40 GB call Bob 254-7645

Vocalist for original modern rock, M/F, serious inquiries only. Must have own trans. 779-6656

Vox Exhibistionst. Can you magnetize eyes? We play songs to sing w/richer beat 254-4322, 284-0715

Wanted male or female lead vocals for estab orig rock/wave band have mgmt crew & sound. Call 884-7216

GUITAR W/VOCALS
Wanted for Techno Q-Tet Dance/Rock, Ala Xtc, Fixx, Verlaine. Crrntly working on EP, We're gigging, have PA & space, interest from Pro mgmt, Labels. Dave, day 292-8329 eves 332-5289

INSTRUCTION

JOHN HORRIGAN SCHOOLS - DRUMS
Guitar piano voice bass So. Shore Waltham or home. Drums bought sold 7703837

Bass lessons, experienced flexible. Reasonable rates. 522-6030

BASS Lessons expd bassist offering private lessons $10/hr eves 254-2173

DRUM LESSONS
All styles and levels. BM of music NE Conservatory Rick Frank 579-1121.

HARMONICA
Student spot available Sat. 3pm all levels blues harmonica, bass, music theory. Biweekly lessons $15/hr 83rd yr Banacos stdt/4yrs Berklee/12-yr pro) Learn Magic Dick, Li'l Walter, Madcat 445-3655

LEARN TO PLAY
Guitar, bass, drums, piano, sax, voice. All styles, pro teachers. CAMBRIDGE MUSIC CENTER. 491-5433.

MUSIC AND TECHNOLOGY CONSULTING
Lessons, Electronics, Business, personal development. MIT/BERKLEE Alumnus. 437-9254 By Appointment Only. MC/VISA.

HARMONICA
Student spot available Sat. 3pm. all levels blues harmonica, basic music theory. Biweekly lessons $15/hr. (3rd-yr BANACOS stdt/ 4th-yr Berklee/12-yr pro.) Learn Magic Dick, Learn Magic Dick, Li'l Walter, Madcat: 445-3655.

PIANO FOR SALE
A Suzuki elec. keyboard 88 keys w. hdphones + case. Exc. cndtn-never used- no tuning- $600-variable pitch + tmpo 742-1872 after 5.

RANDY ROOS
GUITARIST OFFERING PRIVATE LESSONS. A personal approach to developing your own style.469-9191.

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Voice Lessons. Avoid Vocal Blowout. Increase range and technique. Call afternoons 524-2412

Singing lessons w best teacher in town: Pop, bdwy, etc.. 266-1231.

SONOR Drums-9 ply beechwood 14x18 bd 8x12 9x13 14x14 16x16 Toms fibre cases hi-hat throne pedal all in great condition $1125-bo. John 643-4149

VOCALISTS
End all vocal problems while developing range, strength, and confidence. Honor Berklee Grad accepting all levels. Serious inquiries only. 437-9141

VOICE LESSONS
Expand your range, power and presence by learning a proven and reliable vocal method from a professionally working singer. Beginners welcome. 547-5720

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15" J.B.L. Speaker Sonic bass cab-great sound - $300 call Stu at 449-6316 Leave message

15 YR SLINGERLAND & DRUMS chrome snare, bass, bass tom,Zildjian hi-hat and ride cymbal. $300 firm. 625-4891

1984 Fender Telecaster cusom. Hardly used. Mint $400 or bo. Also Fender pro reverb amp mint $350 or bo $650 gets both. Call Mike after 3pm 523-7395

1 NEW PROPHET T-8 with flight case and new midi software $3800; 1 TASCAM Model 5 mixer $1000; 1 pair State of the Art custom built stage monitors $1800 w/cases and cables. Call 914-469-2056

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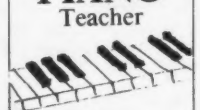
Jazz, Pop, Classical
277-1527

65 Fend Bandmaster amp w 2 small cabs 2 12 in alt ecs in each on consign daddys by berklee ma ave

The following have been stolen: Gibson Les Paul Custom, wine red # 73109638. Aiwa AD3500U 3 headed tape deck. # 30829307. Sansui 3900Z receiver. Info about these write PO Bx 173 Boston MA 02112

Affordable digital Synth! Yamaha DX9, mint cond. Incredible, all access incl. $900. Also Korg Poly 61 w/case exc cond $750 459-0948

ALMOST ANYTHING
Kelsey 12ch. mixer $500. Par 56 Lights $35 ea. New Pevey CS 800 power amp $575. E.V. bass bins $200 ea. Pedulla frettless buzz bass $550. Also JBL scoops and mids. Gauss horns and more! 655-8635 or 881-3077

Ashly cross over $175 JBL scoops $600 pr. JBL mids $450 pr. E.V. bass bins $350 pr. Pevey CS 800 $525. Rack 32" $100 655-8635

Atten synth: Korg poly 61, exc. cond., 64 memory, digital program, joystick, beautiful, w/hard case $795! Call 459-0948

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Private instruction in all instruments, voice, theory &

Highest quality profesional Instructors. Course: credit & non-credit.
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Bandmaster head Pre CBS $200 Charlie 969-9555

Bass Cab.-Yamaha folded horn w/15" evm. Excel cond w/cover only $275.00 Call Bob nights 603-432-9286. Bass Amp-Yamaha B100. 100watts 8/OHMS excel cond. Only $275.00 603-432-9286

BASS EQUIP ETC
Cerwin vega BG 250 head 250 watt, graphic eq, loud and clean $300 also, two 15 spkr. cabs $35 each. Boss t-wah $30. Ibanex comp/lmtr. $30. E.V. 1823M driver/horn Ron 921-0034

BASS PLAYERS--Switch from fretted to fretless on one bass with new SWITCHBOARDS, interchangeable fingerboards from Novatone. Clinic/demonstration by Rich Appleman, Chairman, Bass Dept., Berklee College of Music. Wed., Dec 5, 5-8pm, Studio 203, 295 Huntington Ave., or Fri., Dec 7 at Berklee College. Call 266-1400 for more information.

The Phoenix Guaranteed Renewal - the best deal in town.

BEACON MUSIC
Kb's, Guitars, Amps, P.A.'s, Band Instru, Acc's, Repairs. 156 Boylston St., Boston, 426-0740.

BURNS OF LONDON-Jazz Bass Guitar Best Offer 924-9310 after 6pm anyday

CONGAS
Plays azvl one quinto one conga made in Mexico Good skins $200 w/stand call Jim 965-7524

Custom Built D'Agastino Hollow- Body Elec guitar cherry- red Excellent Cond. $450 254-5219

Dokorder 4track simulsyn mod 7140 3mot 3hd Yamaha mix xame as teac 500orbo robin sld guit brand new w/papers 450 or bo accep Takamine ac guit 200 or bo call 387-2786 eves.

Elec keyboard: Yamaha CP10 & Amp $300. Excellent call 542-3622 for info.

Eqipt for sale, crown 300A $550 AshleyPreamp $100, Ampegugbbassamp $350 Yamaharxi 50 drum machine $450 Call Jim 825-2378

Fender Pre-CBS Bassman head great for bass or guitar $175. Ampeg V-4 cabinet $250. Call Scott 965-4102

Fender Precision Bass fretless w/case $350 Dagostino Acoustic Guitar $100 w/case 536-3652

Fender Twin-amp pre CBS 100 Watts, Twin Jensens $350 call Marty 437-9030

Fender Twin reverb, mid-50's Les Paul. $600 gets both. 57 Les Paul Special $400. Phil pm 662-5636

FLUTE FOR SALE
Arista flute, new cond was 450 asking 250 warm sound, plays great, 242-2928

For Sale - Classic 1957 Fender Precision bass. $900/call 367-3313, lv. message.

FRENCH HORN Conn 8d. Excellent condition. Tight vavles, no dents. A superior conn. $1100 628-7008.

GIBSON Explorer like new custom purple sunburst with stock Kahler vibrato, a gem $500 353-0293.

Guild S/60D electric guitar (left handed); Kustom 3 lead head 130 watts; Kustom padded 4x12 speaker cabinet; MXR Falanger; electro harmonics echo/chorus. Together $700 or will sell separately for best offer. Call John at 595-6200 M-F mornings

GUITARS FOR SALE
Les Paul Gold Top -1968, Les Paul Spec.-1955, Flying V-1958 reissue, Gretsch Super Chet, Rick 12-String Strats, Teles etc. 899-2930 267-6077

HAMMOND B2 Organ with Leslie $750 or Best offer. Needs work 924-9310 after 6pm

Arp string $400 Peter 282-6287 afternoon

HELPINSTILL 88 elec/accous piano - sounds fantastic! ARP AX/ Quartet. 2 PEV. sp1 pa cabs. Congas CROWN DC- 150 Best offer 964-4215

COMPLETE INTEGRATED STEREO/ QUAD SYSTEM
Professional Quality. Sony 854-4 10 inch reel to reel, Sony 654-4, Sony M-16 mixer, Sansui QR-4500 4 channel amplifier/ receiver, Akai 4 channel CR -80D-SS 8 track deck. Zero-100 turntable, switching panel, and 4 AR-5 speakers. 533-7068

Ivers & Pond upright piano $1000 eves 236-4550

KAWAI PIANO
42" console exc condition prof quality action beautiful sound & finish $1950 or BO 522-4234

KENTUCKY MANDOLIN A-500 1 yr old mint condition rings like a bell Hard case. $250 Dan 776-5130.

Keyboards: Fenoer Rhodes 73 stage, $600; Roland Sh2000 mono synth, $300; Hohner D6 clav-p'anet, $300; also Sp. cab, amps, pedals, and effects; Anne 524-5322

KORG POLY SIX excellent condition $700 or BO Must sell. Call Bob 647-1045 eves or 275-1420 ext 119 days

"Grand upright", lovely case, ivories, + sound. 1st floor. $850. 661-4762 or 494-1192 x6010.

LEARN GUITAR AT HOME
Steve Widman will teach you to play guitar in the relaxed atmosphere of your own home. For more Information, call Steve at
266-9531

MEMORY MOOG PLUS-6 months old mint with case $2400 PROFIT 5-REV 3.2 mint with case $1500 875-1687

MINT EQUIPMENT
Tascam 38 8trk $1800 DBX160 $295, DBX 155 8ch $800 phase 700B used $325, Rhodechroma $3200, Adai280delay $325 more Vince 484-9108

MUSSER Pro Vibe excellent condition $1200 or BO Roy 603-882-8636

PA Monitors Sunn Model 22x10 & horns can be used as main spkrs for small PA.$195 exc cond 246-4836

P.A.+ GUITAR EQUIPMENT
Fender Tweeds-Super $225, Deluxe $225; pair of JBL 4560 long-throw, horn-loaded bass bottoms with 15" JBL 2220A's $400 for pair; DOD 565 stereo chorus $50; pair of fibreglass 90 degree radial horns, 2" throat, in road cases, with passive crossovers $250 for pair; 4 JBL 2405 slot tweeters (2 in each cabinet) $160 per cab. Call David 1-837-0832 am and late pm all day Sun and Mon

PIANO-upright, gery good working condition tuned Aug 1st floor practice pedal $500 332-6857

Piano upright Henry F. Miller recently restrung and refinished. Excellent condition $1800 or BO Gail 776-9827

DSL
PRO AUDIO
(617) 646-3950
1165 Mass. Ave.
Arlington, MA. 02174

PROG. BASSISTS
Bass pedals moog taurus2 1 year old will deliver only $395 firm please call Dan 745-0592

Pr SP-1's $700. 2 monitors 2-12's + 2 horns in each $200ea. 1 sm monitor unloaded $75. 6 ch. 100 watt PA head great for mon or practice PA $225. 3 mike stands $10ea. 2 booms $5ea. 2 ball
Pr SP-1's $700. 2 monitors 2-12's + 2 horns in each $200ea. 1 sm monitor unloaded $75. 6 ch. 100 watt PA head great for mon or practice PA $225. 3 mike stands $10ea. 2 booms $5ea. 2 ball top mikes w/cables $25ea. 70 tele' b'scotch blond blk p'guard Fender hard case exc cond $400. Peavey Renown 2-12's 160 watts $350. 2 light guitar stands $5ea. 1 heavy stand $10. Sm pract amp $25. Will talk. Jim 6-7pm 326-4989

QSC POWER AMP
New 1400 series 350 watt per ch 27 lbs 5' rk space $450 536-4679

Rare find Haynes flute $1600 & Murmatsu $2450 from estate liquidation. Call 443-9894 eves

Rickenbacker 4001 Bass black with black pick guard good cond. $400 firm 580-1495

ROLAND DRUMATIX TR 606 MINT CONDITION $200. CALL MICHAEL 547-9090.

Roland Jupiter-6 $1800.Korg VC 10 Vocoder$400.Teac TCA 43 Simul Sync Quad deck $400 484-6594

ROLAND Space echo RE-201 unused with box & papers 295/BO Audio-Technica Mike ATM31, 85 Bruce 731-5574

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Mint cond new 3400 asking 1500 incl case, mtpiece & stand 242-2928

Shaw upright piano
For sale $300
Call Pat eves 277-6523 days 338-4555

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String Bass French origin 150 years old beautiful sound excellent condition best offer call Jim 536-9703

Sunn Beta lead 100watt per channel. Stereo wired W/F+ switch. In cabinet w/2speakers. 2indp chan. Great cond.350 Jon547 5734

TAMA DRUMSET
TAMA 5pc. drumset blu. with chr. 6½" snr zyl. Cyms+hhatall titan hrdwr+cases ex cond. $1200. BO 876-4065

TENOR SAX MARK VI
serial
69510. Good cond. Call Jim at 423 7581 after 12pm.

UREI PA GEAR
UREI 27 band eq $300 521 crossover 12 or 18db w/2 cards 350 both units all in spec Rick 389-1284

VOX CONTINENTAL ORGAN For sale. '60's sound. Excellent condition. $500 Call Danny 567-3234 aft. 5pm

WURLITZER PIANO Full keyboard electric piano, fine condition. $650. 424-1817 after 7pm.

Yamaha Bass Pre Amp $210 PV power PAC $200 Case $85 German Str Bass 80yrs old $2500 Robin 232-4861

YAMAHA CP 70 electric Baby grand excel cond $2800. Roland drumatix excel cond. $180. Korg Mono/poly excel cond $450 586-2117

YAMAHA PIANO
U3 AC, upright 52" h. 3 years old, ex cond. Polish ebony. $3800. 721-1034 after 7pm.

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P.A. AVAILABLE
24 Channel Bi-amp board, JBL stacks, state of the art effects; Best rates in town. Free set-up and delivery in Boston area. Call Ted 325-5643 after 11am.

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1400 square feet $500 Downtown location share space 542-3292

Live-in loft, 1566 sq. ft., good natural light, artists only. 5 yr lease with condo purchase option. Gd investment in upcoming Dorchester nghbrhd. Renov bldg. Elev. New kit & bath. $5100 key fee. $550/mo +utils. Call Jim 282-2900 days.

Loft wanted prof woman w/growing design business needs 1-2000 sq ft live-in space responsible and quiet tenant 267-8451

Music studio w/grand piano. Great loca. nr Boylston T-stop. Jan-May plus. Call 729-3267

SO BOS live in art studio $800 key fee $225 a month includes heat call 268-2254 nights weekends

Studio sublet for painters only 300 sq ft in Somerville near Union Sq. Indefinite time $87/mo + util Call after 9pm 1-369-0419

Sunny ARTISTS WORK-SPACE avail. 900 sq. ft $325 pl mo. ut. incl. call Home Inc 731 Harrison Ave. Boston 266-1386

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PEOPLE

DATING SERVICES

F Model wanted by phtgr for part time work. Will give pix. 787-2174

Tired of being lonely? Call Classic Dates, lowest price call 889-0719

TWO'S COMPANY
Why be alone for the holidays? Let us help. See our display ad in the Person to Person section. Est. 1978

MESSAGES

AMERICA'S LOVE AFFAIR WITH DOUG FLUTIE CONTINUES!! WHAT A PASS!! THE HEISMAN'S NEXT!! GOOD LUCK EAGLES!! BEAT HOLY CROSS!!

Has your spouse ever been involved with your best friend? We need to talk to you for a research project. Please call Gwynne 725-0614.

Hey Trisk Trask Tis Task. Don't go thinking you are someone special who deserves notice. Just because you relocated doesn't mean anyone misses you or anything. Yes you are bugged!! Go have a Mt Fuji on us!! Friends, how many of us have them....P.R.

Justice is an absolute & no one, not even the CIA has the right to break it. Kill me if you will.

THANKS ST. JUDE FOR FAVORS RECEIVED 13 D.E.B.

WOBURN ANTIQUE SHOW. You had red hair, blue cape, jeans, carrying a Jordan Marsh bag. I had a tweed jacket on & glasses. I'd like to get together. Call 395-8523 eves.

Looking for a roommate? Try the Phoenix Classifieds. We get results.

PERSON TO PERSON

THE NEW YEAR'S EVE CHALLENGE
Join LUNCHDATES now and if you meet your New Year's Eve date through us, we'll pay for your evening. For details call 254-2534.

ATTRIBUTES:
Prof., clever, creative, intel, fun, adventurous, handsome, slender, tall JM 30 wlk lk to meet similar graphic artist or photographer 21-30 for boogie, dance + escape. Box 850, Cambridge MA 02238.m

Auspicious architect SJM seeks monogamous relat with sensous, intlign & spontanous enchantress 26+ 5' 6"+, sz 7-12) incl phone, photo helpful Box 1128E Boston 02117

PARA-NORMALS
If you feel you have extrasensory abilities, please contact
Para-Normals for Peace
PO Box 383
South Weymouth Post Office
Pleasant St.
Weymouth, MA 02190
This group will welcome, develop and organize people who are gifted in this area. Please reply in handwriting only and include your name and phone. All responses kept confidential. Equal opportunity.

Beautiful & excitable mental hlth prof, 26, sks literary, wacky, brilliant tender, intense M. Prefer in MH, med, or ACAD FIELD. I giggle, cuddle, talk, work, & struggle. Box 9546.

Big beautiful woman 31, compelling feisty special seeks tall tender attr ac man w/sense of humor who wants an ample woman. P.O. Box 1189 Cambr. 02238

BIM 37 seeks BIWM over 50. Phone number and photo if poss. My apt. PO Box 90 Framingham MA 01701

Decent warm intelligent creative WM 29 short in height big in heart neat clean and attractive. Seeks an intelligent friendly neat female 20-30 for friendship or more Box 9552

DJM attr. lean 6' multi-talented ivy educated no smoking successful prof. seeks athletic shapely smart pretty 40-45 prof. SWF for long term. Photo and letter to Box 9527

DWM 48 5'8 sensitive, sentimental romantic, energetic, educated atletic hard working non smoker R&D professional seks compatible extremly attractive slender woman for a happy enduring close relationship P. O. Box 53 Cambridge, Ma 02142

EAST EUROPEAN ?
Foreigner MIT grad, decnt old-fashioned, like to meet Polish, Check, Hungarian girl 25 to 29; refugee ok. Box 57, Rexford NY 12148

'24K GENTLEMAN'
Att prof WM 30s hsky, athl bld w/ a nice smile + wrm sens bl eys, share, lgh + cuddle w/a romantic. Luv cards / flowers! Att F w/ wrm, sinc/ sens smile. BX 382 East Milton, MA 02186

Huggist desires huggie. Must be F nonsmoker in good physical shape to enjoy sessions with 30 yo SWM bearded carpenter 5' 11" 175lbs who enjoys biking, skiing, etc. Box 9528

Intel, affec, SWM41 prof sks F to share films, music, museumgoing, hotcider. Hopefully more. Box 9575

SEEK HIGH-TECH MATE
Unique therapist, entrepreneur, artist seeks male compiement. I am a good woman, very sensual and attractive, highly intelligent, warm, unique person. Box 942 Allston, MA 02134

M 23 5'10 brown curly amir, hazel eyes. Looking for a lasting relationship with a nice and kind girl (18+). box 9565.

Male 27 6'3" 175 gd lkng WM very strt act/appr prof seeks WM also inexp for frndshp etc. 1st time ok. Box 504, Boston 02199

Male MD 30's wdly travld, enj Tennis, Bks, Theatre, Ballet, sks WF 20-30 P.O. Box 814 Cambridge Ma. 02139

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I've been a " Wonderful Lover & Friend". But breaking a long distance romance. I'm WM 39, 5'10,175, Attr & Virile, Into Music, travel wine & dine. seeking slim v. attr F 26-34 non smok In W. suburbs (e.g.Wellesley, Natick, Westwood, etc) for "closer relationship! Box 9564

LET'S SHARE TIME
SWM 26 goodlooking, kind, caring, romantic seeks same in lady 20+ for meaningful relationship. PO Box 9549

LIKE NEW
1959 SJM sport model. Used everyday, but well maint., all orig parts, great cond, real clean. Extras: Dining, clubs, skiing & more. Equipped: 5spd stick + overdrive. Driver should be 20-27, SF, pretty. Best Offer. Box 9479

STYLITE SEEKS SAVING GRACE
SWM 43, 5'11", 190lbs, attractive, personable, very intellectual, but lonely. Not stuck in 5th century, but somewhat old fashioned. Neither rich nor successful but cultured and non-macho with many interests and talents. Strong on committment, family, roots. Live 1 1/2 hours NW of Boston in gorgeous rural location. Hate being alone in country or city. Seek tall, beautiful, shapely, warm, understanding, younger woman for companionship and mutual TLC. Still hoping for a family of my own. Is 43 too old for happiness? Box 9572

SWF computer prof 42-- Pleasant, reas. attr, considerate-- Sks same: S/DM 30-50 for serious/ non-serious friend/ companion. Box 9563.

SWM 33-open, contemplative, educated, active, handsome, gentleman, with sense of humor, seeks similar SF 23-31. Box 9579

SWM 34 magician seeks SWF 20-30 for companionship, romance.Learn the mysteries of illusion and the mysteries of love. Box 9557

SWM 39 sks F with wkds free for XC/Alp Ski or a sail in the islands Should be slightly crazy & somewhat competitive PO 616 Beverly

BOX MAIL NOTICE
Flyers and other unsolicited matter should not be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward such material.

SWM 40 6' tall, quiet and considerate, who likes the simple things in life, would like to meet a SWF, 30-50, who needs love and likes reading, movies, dinner, long drives in the country, and having her back rubbed. To be a friend, lover, and maybe a wife. Kids OK. Box 9420.

To someone special: I'm a SWM34 skng to dev close monogms rltshp & more w/ good F25-34 (of any cultural bckgrnd) whos happier sharing life than being alone. If you're truly ready to make such a committment w/a caring gd-natured man w/much to offer-lets talk! Sincere rplys only. Non-smkrs under 5'7" pls. POB 376 Belmont 02178

Vy attr SWM attorney 29, 5'9 adventurous, seeks vy pretty ez-going SWF w/style. Box 1035 Boston Ma. 02117

WANTED: A MAN WHO LIKES WOMEN HIS OWN AGE
SWF mid-40s very attractive, intelligent, thin, self-supporting, 5'6. Seeks M who is kind, smart, tall, funny, single, financially-stable, 40-58. Should be interested in all usual pleasures (music, art, walking, talking, dining) and willing to enjoy a woman who is blindly independent & reasonably insecure. Box 9476.

JEWISH SINGLES
GET AWAY WEEKEND
Sheraton-Sturbridge Resort
December 21-23
(617) 244-7316
Sponsored by
Jewish Singles Service
Deadline Dec. 1st
Now too many women; we need more men.

MATH/COMPUTERS
Male 34, genius, shy, liberal. Live games, puzzles, computers, politics. Sincere, sensitive, silly, loving. Would like to meet similar female. Box 9216.

MEETING THE OPPOSITE SEX: an 8 week coed support group for singles of all age groups; explore the alternative & develop risk-taking abilities. Health insur. & sliding scale fees. Contact Donald Kieffer, Ph.D. 232-6164

MERRY MIDDLER
With mid life desire to live creatively and enthusiastically. To share a relationship of thought and feeling. If you respond I will reply. Box 9526

NICE SITUATION
SWM 29, very attractive, ivy educated, prof, successful with a good sense of humor seeks an exceptionally attr, intelligent WF for enjoyable times together. Hoping to meet a woman that would like to be pampered, yet still retain her independence. I can assure you of my complete honesty and sincerity. PO Box 743, Prudential Sta., Boston, MA 01299

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Introductions
Straight, Lesbians, Gay & Bi. Singles, Couples & Threesomes.
Most confidential & discreet.
Serving all New England.
Personal attention, unlimited introductions. Reasonable fee.
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Sincere DWM Professional would like to meet Lady with interest in hiking, skiing, tennis, jogging, aerobics, dancing or romantic moods. If you are 5'2 to 5'7 proportional 30-38 and a non smoker with similar intersts, come be with me and together we'll discover one another. Photo if available P.O. Box 349 Boston, 02117

Single white man educated wishes to meet same sort of woman 40's & 50's. Box 9536

GAY VIDEODATING SERVICE
Choose your next date on videotape. Completely confidential.
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739 Boylston St.
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Boston MA 02116
Open Tuesday-Friday 5-10 PM. Saturdays, 10-6, or call
267-1319

SECURE MALE
DWM early 40's professional stable nice appearance many hobbies & interests likes travel and sports would like to meet an intelligent dynamic attr active female (25-40) for a mutual meaningful and spirited relationship. Box 9553

Semi introverted, reasonable athletic & fairly handsome SWM in late 20's seeks to complement seme extroverted, reasonably athletic, outgoing, nonsmoking, preferable career oriented F, 20-25, who has sx close to the top of her list of things to do. Would like someone with a strt head on hr shoulders and knows the difference between love & friendship and is ready for either. Suite 114, 49 Tuttle St. Wakefield, MA 01880

WANTED: AMAZON WOMAN
Hetero handsome and intelligent SWM 5-7 150 lbs in great physical condition would sincerely enjoy meeting a strong muscular woman who is also intelligent and sensitive. Box 9519

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739-2200 X-631L

Warm, sens, att, prof, 24 JWF sks warm, sens, att, prof, non-smoking JWM 24-30 to share my life with! Box9535

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Call us
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Wanted: Single, successful, attractive man, successful enough to enjoy a good time! Travel to Hawaii and London round-trip from Baltimore for $500. Send picture and your personal resume to: The Lounge Lizards, PO Box 724 Smyrna GA 30081. Reply by Jan. 1, 1985.

PRIVATE ROOM
Sml country home needs women's touch wknds or full time live-in. Comes with middle age bachelor also in need of care. We desire cheerful trustworthy lady 18+ any age or race. All considered for flexible arrangement. PO Box 3049 Fram MA 01701

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Sensitive independent GM seeks partner expense share holidays. Get to know each other. California or closer. You open forties or fifties. Box 9440

Romantic, prof, JM 34, who values good friends, travel, nature and the arts; seeks intelligent, off-beat, F student 18+ as long term friend and occassional lover. PO Box 1309 Framingham 01701.

Wld lk to mt F sinc & hon lt 20s or lt 30s for pot ser relat lam a So Sh bus man and fed up wth bar scene etc. If you wld lk to mt a man wth strng char. who is also sinc pl reply to PO Box 2616 Bost 02109 and we cld sh wkkd trips dinners etc. I prom to resp to all ads pl incl ph no

W loves entry lvg/cty life, polt. actve, sks M35+ who undstnds slf, cares for othrs, enjoys his life. If yr life is ful & u want 2 shr it, write Box 2102 Framingham

W male middle age would like to meet w Femle for dining out and companionship box 9509

Wonderful atrac SWM prof photg seeks fit bakpak'g xc ski'g F to travel thru life w/. Box 825, Cam 02142

MODELING

Amateur photographer sks girl 18+ to model in exchange for photos. No exp neccessary. Call anytime 272-0518

Discreet photog sks attr WF to pose for priv nude photo coll photos for priv use only Pays $125/hr + up Send phone and photo or descr Box 9508

DRAW ME
Male Model goodlooking built for nude drawing sessions. 266-4885 Kevin.

F model needed 889-0719 Call anytime

MALE MODEL
Big muscular. Will pose for artists and students. $7.00/hr. Box 9566.

MODELS WANTED
NO EXPERIENCE NEEDED
Freelance photographer looking for several girls 18+ for advertising, promotional and other photo work. There will be an open house interview Dec 8 at the Koala Inn Woburn (off 128) from 10am-2pm. Bring pics or if none, sample photos will be taken at interview. Further info,call 625-2866.

PERSONALS

2 gorgeous bisexual ladies seek gentleman for unhurried daytime meetings. Send card to PO Box 5402, Boston, MA 02102

3'S COMPANY
DWM 40 attr, succ, prof sks exper cpls into 3somes. At my fashionable apt. Will be discreet. Box 9518.

40 PLUS GROUP
FOR COUPLES ONLY
Mature group enjoys socializing and swinging together. Your assurance of cleanliness and proper hygene is of utmost importance. We only respond to full information replies with a photo enclosed- non-revealing okay. Box 94 Newton MA 02159

GM? JOIN THE CLUB!
ManHunt, Boston's gay personal ad club, offers a unique alternative: twice as many ads, easier contact, lower cost, discretion. Into; Box 265A 89 Mass Ave. Boston 02115

ALL FEMALES
Straight, Bi, Lesbians. 50% off life time membership during December. TWO'S COMPANY. See our ad display under Person to Person

24h GENTLEMAN'
Att prof WM 30s hsky, athl bld w/ a nice smile + wrm sens bl eys, share, lgh + cuddle w/a romantic. Luv cards / flowers! Att F w/ wrm, sinc/ sens smile. BX 382 East Milton, MA 02186

ATTENTION FANTASY ISLAND
Now your dream can come true a Polynesian beauty, a look alike of Brigett Bardo, Chaco, and Tina Turner. Now tell me your fantasy & also fantasy modeling. 38-24-36 For information send $2 to below address. Incalls only. Tell me your fantasy. 600 Mystic-Valley Pkwy Box 300 Medford Mass 02155

A XMAS GIFT
SWM 36 6' 195 BL PR 12080 att lks 4 Manhattan kind of F 4 a nice rel Accompany me 4 a Xmas pty on Dec 15 Box 9574

Beautiful German blonde mstrss seeks serious slvs; will train slvs that show a sincere desire to serve. Send s.a.s.e. or phone#. Box 8950

BI FEMALES!
Bi female sought by prof. W male 30, 4 relationship. Enjoy music, outdoors, trvl; open minded & sincere; for a woman who wants both. Box 206 Charlestown 02129.

bi fm wanted by 25 yr old 5'8" long legged beautiful wife and I enjoy the company of a hrny female in our large N Shore home send photo and tel no box 9472

BI MARRIED MALE
Wanted, vy gd looking 32 yo bi married, male wants to meet U. Day meetings ok. BiF also available U must include photo and easy way to contact or no reply Box 9568

Bi MWF sksk ht wt BiF 30-50 for 3some & good time very discreet phone & photo Box 9567

BUSINESSMAN
I am very interesting and successful I want a 18 to 20 WF good looking and sub and domesticated, who enjoys or sex, live in optional send photo and telephone numb. Box 9530

Try the Phoenix Classifieds.

BOS gd lkg/body, 30 6' 160 no bars, very wl hng, masc dark ht GM sks M gd bdy hrny buns 4 sex 3som wlcm no fats, ph, pic if Box 9558

BRIDGET
19 yr old college student 5'2½" 110lbs 34-24-35 brown blue charming affectionate wishes to meet successful professional gentlemen for daytime/evening fun. Send calling card to Bridget Box 330 89 Mass Ave Boston MA 02115

CAPRICORN
WM soon to be 30 wishes to be overwhelmed by small group of women (ie secretarial pool, aerobic class, cheerleaders, etc.) To welcome a new decade. Bx 9559

Chauffur pt gay or BiWM to drive limo good driving record young 18+ gdlookin send info phone & photo Phoenix Box 9545

COME WITH ME
36-25-35 tall gorgeous brunette seeks sincere businessmen for sensuous rendezvous. Calling cards preferred. Box 9533.

LOVING BNDS
Sensitive educated attr M sks F to experience gd talk, dining & other mutual pleasures incl (maybe) mild bndge games acc to Alex Comfort. Box 1728 CAMB 02238

PRIVATE MAILBOXES
Open 24 hours per day
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24 Hour Answering Service Available.
Reasonable rates.
186 Brookline Ave.
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267-4079

DWM, 33, Tall, slender, athletic build. Very succesful. Interests include tennis, swimming, exercising , spectator sports, playing the piano, singing, theatre, all music & much more. Very cultured. College educated. seeks slender, attractive, SWF or DWF 23-37 with simaliar interessts for serious relationship. Photo appreciated send phone number to Box 9554

EROGENOUS ZONE
Hdsm WM 35 tall, well bit and endwd seek females for amour and erotica my place or your choice. Unhurried passion and sensual delights . Discretion assured Box 9537

FANTASIES DO COME TRUE
Do you have a fantasy you would like to turn into reality? Of course you do, everyone does. Let this SWF 27 5'3 110 lbs long dark brown hair, green eyes, turn your fantasies into reality. I will create a scenario for you to your specifications right down to the most minute detail. Don't be shy, I'm not. Send card, details of your fantasy, and daytime phone number only, (The utmost discretion is guaranteed) to Lacey at:
BOX 8121

ATTENTION FANTASY ISLAND
Now your dream can come true a Polonesian beauty, a look alike of Brigett Bardo, Chaco, and Tina Turner. Now tell me your fantasy & also fantasy modeling. 38-24-36 For information send $2 to below address. Incalls only. Tell me your fantasy. 600 Mystic-Valley Pkwy Box 300 Medford Mass 02155

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D.L.D., 310 Franklin St., Boston's original mail drop, established 1971 can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

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Gay professional man military historian and writer seeks new friends. Hobbies tennis running naure. 42 lean fair 170 lb exchange correspondence 645 Beacon St. Box 9 02215.

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Kenmore Sq., 645 Beacon St.,
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GWM 23 5'10" 170lbs bl&bl lking for same 18 to 35 for discreet friendship straight acting & lking concerts, partying, sports Bx 3009 Woburn Ma 01888

GWM 24 5'10" 150lbs gdling intel str act/app prof sks same (22-32) for frnds pos reltshp lk to dance but tired of cruising many other interests send letter phone box 9474

GWM 28 5'10" 175 lbs honestly str/app. extr. musclr. true jock into sports-not fags, fakes, games. Overly sincere. Want younger guy 18+ who's similar (total inexp. in gay life a grt. asset). Have handsome, manly face & stable emotions. If I'm what you've waited for-go for it. Total discr. assured serious only w/pic + letter. Box 9418

GWM 28 5' 6" 130 attr sks WM 30-40 gd lks, sensitive, gd bdy 4 frnd + cold nites. P.O.Box 1438, Bost. 02117

GWM 28 5' 9 155 dark hair mous attr clean masc hry affect romantic not into bars seek sim for friend poss long trm rel PO Box 45166 Somerville Ma 02145

GWM 31 5'10" 135 lbs blond & blue non hairy strait app sks sincere GWM 20-35 for reltship. Box 9567.

GWM 32 wants to give ht-hd to well hng football-baseball-hockey player. 18-35 years no rec nec but must be well end write Bill, Box 12, Winthrop, Ma 02152

GWM 36 5'11" 170 bl/bl attr sks ounger 18+ GM for friendship/poss rel I am stable successful enjoy dancing dining etc. I am sincere and friendly UB2 Box 9499

GWM 37 6' 2" gd lkng dscrt stable prof with warmth wit and wisdom seeks SE MASS friends and lovers Box 722 B water MA 02324

GWM 38 5'5" 125 slim well built hry prof sks tall GWM 25-40 for monogamous relationship Box 9577

GWM 39 5'6" 185 wishes to meet Bi and gay males please write to POB 1721 Boston Ma. 02205

GWMEN-ATTENTION
listen and listen carefully because I don't care to do this again!
I want:
1) A GWM between 25-35 . who is strong but gentle enough to be tucked/ get tucked in
2) A romantic but not a dreamer
3) Someone who is comfortable at "29" but can get off at "Chaps"
4) A teacher and a student
5) A lover and a friend
6) Someone who has wit, panache, style but
7) Is also very real
I am:
1)GWM, 30, 159lbs and all of the above.
Now accepting applications from Gods, God-likes and real folk.
Phone/ Photo (Don't tell me you don't have recent one) to Box 9525

GWM late 40's 5'9" 170lbs seeks TV for pleasure Box 4 Woburn MA 01801

GWM sks nonhry GWM/GBM pos lg term relationship. I'm eduated working man, smoker, no drugs. I'm not a partier. I've masculine hobbies, will learn your interests. I'm non-hry, young looks 47 5'6" 138 gd bod/gd endw/brn/brn Box 2032 Woburn MA 01888

GWM? sth nh 25 6' 173lbs avg bod gd lks. Quiet, adventurous but inexp. sks sincere dmnt GM for frnds/rltnshp lets share the hlidays. Box 9523

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Erotic, artistic design done in good taste. Let us make your next party or meeting fun! We custom design for any occasion!
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GWM V att st app masc 27 gd bld 157 lbs intight fn lvng ez-going 5'10" hry chest sks M 18-28 un-hry chest, gd frnds gd times gd lafs gd sex poss rel go well togthr, will we? Box 588 Cambridge 02238

Harv grad st. GWM, 33, musc, 45=c, 31=w seeks bb for safe sex. Big pecs, well-end. Photo help. Be honest. Bx 9556

HERPES VICTIM
Attr intel sane sober DWM 36 5'9" 160 well employed sks room to rnt from N Shore woman any age 18+. ALI things are possible. PO Box 335 TOpsfield MA 01983

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Products Available
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LADY LEATHERS SEEKS SUB MALES FOR FANTASY
Tall blonde ex-showgirl trains u to surrender. B & D w.s. x-dressers enm Box 27 Allston 02134

Lets party cs woman 18-40 at private apt requirements clean discreet people fo sexual experimetation add phone or no reply dont be shy pm po Box 113 Wakefield Mass 01880

Lovely, shapely SWF late 20's, welcomes MWM 40+ to the pursuit of happiness. SASE or your number to PO 2889 Boston 02101

"NEW CREDIT CARD! NO ONE REFUSED! ALSO, INFORMATION ON RECEIVING VISA, MASTERCARD WITH NO CREDIT CHECK. FREE BROCHURE. CALL: 602-951-1266 Extension-412".

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(cooked medium rare, of course) & salad bar & homemade freshly baked bread & baked potato & a carafe of burgundy wine & a slice of fudge cake and even the angriest of the rebels will toast to the Queen's health. How often do you go to a restaurant, spend $10 - $15 on a meal and still leave feeling hungry? that is not the case at Newbury's. Our Sirloin steaks weigh at least a pound, our salad bar offers seconds, thirds and fourths, the baked potato is huge, you get a loaf of homemade bread with dinner, and if you are still hungry, have some of the free brownies for dessert. So the next time your friends get restless, bring them to Newbury's and discover the restaurant which has kept Bostonians and their stomachs satisfied for the last forty years.

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Attractive SWM, early 50's seeks full figured woman, married or single for day-eve pleasure. Box 5142 Billerica, MA 01822

Attr prof MWM, 39, seeks attr warm MWF for discrt daytime mutually exciting sex. PO Box 205 Wellesley MA 02157

Attr SWM 34 sks females north of Bos for your erotic fantasies or pleasures. Am clean, kind and discreet. Please send letters to Box 9543

BI-MWM 29yo 170lbs gdlkg likes working-out, racquetball, talking. Lking for sim Bi-M for frndshp and more, 25-40. I'm clean, discreet and trim-UB 2. Send discreet way to Box 9580

BI WF WANTED
My fiance is 23 5'9 slender subm beautiful and never had a female let's you and I teach her send telephone and photo if available to Po Box 3744 Peabody Mass 01961

BIWM 24 wants to meet BITV & preop, M's for teaching me it all. Am clean vry disc, gdlkg Salem area can travel ph & ph requested answer all & couples 9578

BIWM 27, very goodlkg & intelligent, successful self-made man, seeks SUPER goodlkg, clean cut, normal guy 18-28 to share a life of sports, travel, fame, & close quiet times. Very disc & sincere only! Box 9522

BIWM attr cln dicret not into bars drugs br bl 5' 11" , 150, sks yng gdlk guy for pos relaship friend Box 1253 Marshfield 02050

Bi WMM 35 5'10 160 Blond hair blue eyes very good looking sks same for friendship or more PO Box 711 Clinton Ma. 01510

BLUE MONDAY
WM 6' 215 lb Blue eyes gy hair 47 y.o. Seeks female 30-50 for Mon lunch and sex. Honest replies only. Pl send letter + photo to PO Box 174 Fayville Ma. 01745

BNDG ANYONE?
Very attractive couple 30s seek other couples and single females into lght bndg we are very much into friendship social activities as well please send phone box 9510

BNDG
WF 31 would like to meet nonsmoking WM for bd relationship. Bx 9421.

The Phoenix Classifieds get the results you need.

COUPLES Amateur XXX video sex tapes. $35ea. Age + stamp for info. Box 33900 7, San Diego, CA 92103

COUPLES
Couples! Bi-F 34 & M 37 Seek another similar cpl that has their act together. Send p# & desc of you two & your cup of tea to Box 675 Sudbury Ma. 01776

Creative F 40 Amelia Earhart looks sks crtv M 40's intell,healthy,into Folk music , Bohemian lifestyle To share Concerts, Museums ,walks Box 9531

CURIOUS WIFE
Wht M cple he 55 she 41, he 5' 10" attrac + in shape; she full figured pretty blonde sk aggressive very clean & experienced bi WF for the obvious Box 9570

SWINGERS
Join our group at monthly house parties. No pressure. No sngl males. PO Box 542 Needham Hts, Ma. 02194

Dad 40 gives jeans dwn bare bttm spnkg to bad boys 18-32 Box 415 Kenmore Sta Boston Ma 02215

Div GWM dad 38 5-11 215 Moust/beard affect/ caring sks frnds / dance mate M/F P.O. Box 127 Nashua N.H. 03061

DMNTRX
Desired by sensational, handsome, interesting, very successful, sexy, fit, caring, creative business exec. so in control of my life that it would excite me to give that control to a lovely female who would tantalize and dmnte me. I seek a joyous multi-dimensional relationship, not an encounter. Your rewards can be wonderous. If you are very attractive, sensual, confident, and tempted by this ad, I beg you to write me immed. Name and phone a must. Photo a plus. Confidentionality assured. I await your letter with great anticipation. Box 9385

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EROTICA, EXOTICA / SAVE 20-50% ! Quality Book Brochure 50¢. Color Lingerie Brochure $1, credited. Bargains By Post, Box 1269-E, Cambridge

Executive 30 seek yng 18+ wt female for good times no pros. Must be clean & easy going and a nice person to be with. I am cln over weight & a nice person. Phone & photo Phoenix Box 9544

Extremely attractive bi-female seeks another bi-female for socialing friendship and possible sexual adventure. Have wide range of interests. Please send phone PO Box 902, ISLINGTON, MA 02090.

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Female readers wanted. We need review feedback on a new short novel with a female viewpoint character, a literate, erotic novel of dom/sub/chastisement. For MS and review form, write: Feedback-3, 844A Main St., Suite 327, Camb, MA 02139

F ht/wt/wild/young 18+ luscious w/very sexy personal photos!! Cherie, Box 637, Milford, NH 03055

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Very attractive feminine GF looking to meet the same late twenties a must would like friendship or who knows maybe a relationship Please no dykes Box 9460

French speaking woman 35 plus willing to teach 40 WM to speak french in return I will cook and clean for you twice a week Box 135 2 Vernon ST Framingham 01701

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Only bona fide replies to an ad should be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward flyers or other unsolicited material.

FUN-TOGETHERNESS
Handsome, well educated, unattached male 40's wishes to meet an attractive, sensuous female. We could enjoy meeting once or twice a month at my apartment for fun, laughs, warmth, gourmet dining and deep communication. Want to discuss it? Write Box 222 Newton 02159.

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A: Because you haven't called **BUDDY'S!**

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Gentle warm Prof. WM38 would kindly provide guidance to 18+ student P.O. Box 266 Stoneham Ma. 02180

GM 30 6'3 attrac gymnast luv class'l mus. sks M w/ devlpd body/mind. Box 9539.

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Str app hvywght x-marine sks dom tpmn 30-50 ur hng cln discr f/f ans. 1st Po Box 361 Forestdale Ma 02644

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Gay & Lesbian exclusively. Confidential and discreet. since 1978. See our display ad in the P-to-P section.

Houseboy 18+ or yng man 18+ wtd for dscpine by gdlk WM 30s photo Box 394 Midtown Mall Worcester 01614

Ht male photos ht M has pix for you. Snd $3 for sample & details. Snd to suite 251 49 Tuttle St Wakefield, Ma 01880 Possible meetings

---

I am a WM 40 in stale marriage. Wish to meet W/B F in same sit. Lets get together for lunch Box 31 645 Beacon Bost. 02215

I am seeking attr female 30-45 to give or pleasure to discretion assured Box 9542

If you 're a selective married man who sks unhurried pleasure let's get together! I am 40 sensual attr petite & very discreet. phone or sase PO Box 9253 Boston Ma. 02114

Inexperienced Male, 23 seeks Female teacher or partner. Am intelligent, considerate, normal build. RU interested? Box 9529

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DWM 6'4" 220 Yale grad, fit, successful, independent sks tall (5'8" to 6') ms type WF of superb face form for relationship based on an intelligent and imaginative exploration of mutual fantasies. Our goal, the zenith of sensory pleasure Box 9517

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Lusty, busty, big beautiful blonde (a woman-not a girl) wishes to see selective, clean gentlemen. I am warm, witty, wise and very selective. Please write Box 9571

Married white male, age 50, for your most discreet encounter. Phone number and best time to call. PO Box 35, No. Weymouth, MA 02191.

M seeks M for sex frndshp I'm 27 5'7" attr. You're 20-25, hrny, assertive, attr, smart, cln shaven, & health conscious. Write Box 1505 Camb 02238

MSTRSS

WMM looking for WF 30+ secretary, housewife needing friendship. Would like to meet once a week or month send description tel no to Box 112, Islington MA 02090

MWF 19 Bi sks BiF playmate will consider couples. Husband approves. Write PO Box 2101 Peabody MA 01960.

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MWM 50, hopeless romantic, seeks F for honest long-term relationship. Box 85, 310 Franklin St Bos 02110

MWM attr 33 seeks discreet MF or cpl for friendship and fantasys write POB 2840 Boston Ma 02101

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Cuddle up this winter at your place with a voluptuous female. Older gentlemen preferred. Send card or phone no. to Box 9547. Discretion assured.

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Mistress Hildegarde's bevy of dominant women want to train YOU! You will be made to kiss a**, fondle toes, and perform at their command — all in your own home, right from your own telephone. Start your training now. Your Mistress is waiting for YOU.

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North-Central MA informal, intimate house parties for couples only. Replies confidential. PO Box 1654 Fitchburg, MA 01420.

SWM 24 6' 165 brn hair/eyes gdlks seeks yng SWM 18-23 for friend and 1st sex exp. Inexp a plus as is hrlss swimmers bid Box 9538

SWM 25 Seeking Woman in Marlboro Area For Bndg fun, no pain P.O. Box 254 Northboro Ma. 01532

SWM 29 6' sks sub F for pntes down bre bttm spnkng limits respected discreet no obligations. Box 359 89-Mass Av Boston MA 0 2 1 1 5

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MC/VISA ONLY

Subm M 18-25 for 4-week road trip in Jan. Race not imp. Total servitude. SM, BD, WS, TT. Photo and letter gets reply. Box 9532.

ON YOUR KNEES

Atr. WF sks sus. bus. M for fun times at her N. of Bos. playroom heels, hose and more. SASE only. Bx 9432

Perfect figured Lady seeks MWM 35+ for day or early eve daily. Send your number to PO 479 89 Mass Ave Boston 02115

SEEKS COUPLE

Clean young 18+ (pref married & no pros) to make love for straight discreet older man who limits his particip. woman must be pretty & shapely Tel no & photo box 9550

SJM 34 gd looking kind intel wd lk 2 meet SF not selfish homy pref Europ or S.Amer orig but will answer all Box 9561

SWM 31 5'8" 160 lbs. bl hair br eyes nice lking sks attr slim SWF 20 to 25 pref brunette down to earth type intelligent Send photo + phone # if interested to Box 9428

SWM 40 5'11" 175 designer v gdlkg intel humor easygoing sks trim att D/SWF cmpnshp fun sex lg relat POB 1991 Brokton 02403

SWM desires female corr. 18+ age looks unimportant. Single married widow divorced all welcome. Ed PmB 93352 Lsp Angola Louisiana 70712

SWM successful entrepeneur with homes in Boston and Shore interested in straight SWF as secretary to business. References. Box 9581.

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Comprehensive non-sexual magazine for all persons interested in transvestism & transexualism available. Out Of Town News Cambridge, Glad Day Books Boston, Liberty Books Boston, Avenue Libraries Waltham, United Books Worcester, Tower News Lowell, Corner Books Providence, Congress Books Portland or Send $10.00 to Tapestry Box 19 Wayland MA 01778 617-358-5575.

Vr hdsm BiWM 6' 200 30 sks frnd-comp 20-30 in Marlboro area. Sinc discrt Box 243 Hudson Mass 01749

WANTED SEXRETARY

N. Shore Business needs PT or full time sexretary. Lite typing, filing, must have dictation skills and full frnch. Send letter, resume + phone to Box 9573.

WANT WM FRIEND

WM 43 5'9" 150 trim body seeks discreet meetings with non-promiscuous WM 20-35 If you are sincere sensuous masc good shape send descp phone Box 9560

WELL HNG MALE

Ht and hrny male well endwd has what it takes. Seeks ht and hrny women 18-35 for ht sex. Bi, straight, or couples. Phone # a must. PO Box 48, Stoneham MA 02180.

WM 22 BR/BL 6' 185 gdlkg bdy bldr sks M/F/Cpl who know best way to health is thru shared body heat. Ph. Box 9576

HT HNG HUNKY

GWM 28 62 170 dk hair & eyes versatil has many interests looking for other guys w/same qual send. Pix phone to HHH PO Box 480 Hyde Park Ma 02136

WM 27 5'7" clean (Dustin Hoffman like). Looking for petite woman to join me for intimate sx prty. Excellent drinks & prty favors. I want to let go-Cum join me Box 9520

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Referral Service

Boston's most enticingly beautiful, warm and intelligent ladies

Outcalls only

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587-7634

All calls verified

SWM 31, 5'6", 135lbs coll grad, intell, shy, kind novice sks nice, intell on thin side SWF 23-33 for encounter. Write Phoenix Box 9490

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Hansdsome sexy versative in or outcalls discrete call 536-3254 Ken welend

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Escorts for the discriminating male.

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Gdlkg intel guy will escort men (over 30 pref) safe clean pvt in/out Please call Tom 536-5091

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Tall, attractive, long legs. Available for your personal escort. Call

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We'll put sunshine in your evening all calls verified office hours Sat 10-2 Sun closed Mon-Fri 6-1 Call 471-5286

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invites you to an encounter with one of many tall, glamorous and enchanting ladies.

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Early Bird Special
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Clean discreet GWM for escort Dane 267-7642

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36-25-35. Tall brunette seeks sincere businessmen for relaxed, friendly escort. All calls verified. 289-3441.

ATTENTION

MASSAGE & ESCORT ADVERTISERS

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There will be late fees of $10.00 for any line ad & $15.00 for any display ad received after the deadline.

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262-9221
497-6169

Ask Alexis About Photos & Panties

SLV

GWM couple seeks slv for B&D, must be sincere and ready to srv. Box 280, 89 Mass Ave Boston 02115

SM quiet shy passionate asian student 27 seeks females any race for vgd sexual fun. Write with phone photo to BOX 9548

SPOILED PREPPIE

Gorgeous full busted blonde- 6ft tall- 25 years- selfish- self-centered- materialistic- selective- If you can please me and tease me, write to Whitney. Box 9534.

Sub coll prof sks dom 18+ young mis want to be a slv in every way will do anything you command write POB 2102 Peabody Mass. 01960

SUBM CROSSDR

SWM 26 6'1 seeks WF I like to wear lingerie and be a slv for you and maybe some girlfriends It would be fun. Box 9489.

FANTASY HOT LINE

For a Hot and Erotic Conversation

After us, everyone else is just talk.

call

965-4493

Openings for Operators

WM 30s sks sub naughty WF 4 trn-on spnkng ovr my lap Try it ok PO Box 375 Stoneham MA 02180

WM 31 ht Ital wi hng gdlkg slm wnts ht safe jo scne w ht uncl M PO Box 410 Charlestown Ma 02129

Wild Talk
QUALITY FANTASY PHONE

Come on let us drive you **wild!!**

We're **red hot** and waiting for you . . .

Call Us Now . . .

(617) 923-9629

You MUST call our mistresses

$20 24 HRS.

16 Hot & Lucious Ladies Available

Ask about our "Breakfast Special" 5 am - 11 am

New!! Weekend Discount Fri.-Sun

WM 35 gdlkg with foot fetish seeks high heeled woman 18+ over weight OK poss. rel. P.O. Box 895 Mansfield Ma. 02048

Wmale marr. 45 5'8" 160 sks BiWmale to relax explore each other no games please. Be honest. Box 9551

WM early 20's with a fetish for casts. If you have one for them too, write to Box 9562.

Women, frustrated, tense? WM 50 relieves orlly or by relaxation. Box 1733 GMF Boston MA 02205 Discreet

---

WORCESTER

Pretty, figure-perfect miss, 25 years is anxious to meet an appreciative older gentleman. Please send your calling card to Jane, Box 9396.

DOM
Creative assistance with fantasy fulfillment
Cross-Dressing
Tall blonde understands
Box 27 Allston 02134

The Boston Phoenix Classifieds - Boston's Marketplace for just about everything.

?XHBTNSM?

Among the myriad activities women rarely see a man mstrbt. Curious? Sensit intel artist will perform for women n cpls. No hassle no $$. POB 898 Boston MA 02103.

X-RATED GIFTS

Mr & Ms Hrny Toad 9.95 Trashy Troll Pillow 19.95 Male/Female Pair 34.95 MC & Visa MA Res + 5% tax: Fun Fibers Box 476 Hanson MA 02341

TO PLACE YOUR Phoenix Classified BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

ANDREA PREOP

Clean & safe escort for you sexy way 731-6705 ok

Angel Escorts Heavenly Ladies Outcall 247-0395

BOX MAIL NOTICE

Only bona fide replies to an ad should be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward flyers or other unsolicited matter.

ARYAN ESCORT

For the discriminating man Ivy league stud/model 21 discreet healthy gorgeous Adam 542-4128 days/eves

---

Awesome escorts lovely Ladies 247-0395 outcall

Move through the cosmos to a new experience. Put yourself in the hands of a truly beautiful lady, a bright and articulate companion, an escort whose warm and personable nature will melt your heart. If you are a gentleman of refinement and resources, let me welcome you to the world of . . .

Suzanne

An Independent Escort With a Loving Touch

247-0603

All calls verified through business or listed home number only. No hotel or pay station calls accepted. Gentlemen under 30 and/or interested in domination, S&M, etc. need not apply.

Elegance comes in Pairs. Attractive escort couples, only available to selective couples or individuals

354-3082

Discretion Assured
24 Hrs.
Outcalls only
All calls verified

Dolly and Karen lovely outcall escorts 247-0395.

Bestey and Bonny's escort service outcall 247-0395

CONNOISSEUR ESCORTS
For the individual who wants the best in escorts. Escorting by elegant ladies, servicing the metropolitan area. All calls verified Out Call Only
738-9643

DELIGHTFUL D.
Outcalls call Dee to escort you in Bos & Subrb Sun thru Fri 965-4459

Deluxe Escort Service

Attractive Female Escorts Available
889-4598
Outcalls Only
24 hrs.
Always hiring female escorts

EXQUISITE ESCORTS
In and outcalls available.Call now for appt. 344-7612

Gding Italian jock will escort Jeff 427-4832

ATTENTION
When dialing massage and escort phone numbers, please be sure to dial the number correctly.

NATASHA
A companion is only a phone call away. Call 782-3032 I'll be glad to visit. Outcalls only. Must be verified Escort.

REGENCY ESCORTS
A confidential service matched to the specific needs of **Executives, Visitors, Residents**
You will find our Escorts
- **Attractive**
- **Friendly**
- **Personable**
- **Reliable**

843-0275
11 AM - 2 AM
By Appt. Only
Limo Service Available
Complimentary Champagne
Catering to Boston, South Shore (Convention Centers) and Cape Cod.

Diana and Elaine outcall escorts 924-8954

DYNAMIC DUO
double pleasure, double fun or try just one in call out call escort 424-1565

CHERYL
The ultimate in call escort.
10 AM to 10 PM
289-3214

ESCORT ANDREA
Sexy pre-op now 739-2833
Also private & discrete

COSMOPOLITAN ESCORTS
sensitive, sensuous, sweet & discreet
266-1248
Serving all of Massachusetts and Southern New Hampshire
Out calls only
Female Escort Openings

Paula Escort 782-0656 park hrs 10-8PM

PERSONAL PLEASURE-Call 522-4823 for details on a most soothing, sensual, satisfying escort-24hr. "out"

Monique's Review

Dinner dates
City tours
All occasions Escort
Limousine Service
266-5414
Position for female escorts available
Outcalls Only

LA MIRAGE ESCORTS
Boston's Finest Escort Referral Agency
Gorgeous female and male escorts available. Couples are welcome. Call:
247-1942
Now serving all of Massachusetts, New Hampshire and Rhode Island.
Open 10 AM to Midnight
All calls verified.
Now accepting applicatons for female escorts.

Scruples

For the gentlemen who is accustomed to the best of everything
288-7232
All Calls Verified
Female Escort Openings Available.

"SWEET TALK"

Boston's Finest Telephone Fantasy Service
738-7570
$20
MC/Visa/Prepaid

New Services Available
Ask About Our:
* Special Rates
* Panties
* Love Letters
* Fantasy Letters

Best mistresses on East Coast available here!

To prepay, send M.O. to:
ST Associates
P.O. Box 611
Allston, Ma. 02134

DOMINIQUE DOMINANT MISTRESS
Escort Service
787-3537

Mystique Escort

569-7030
Boston's loveliest Escorts available . . . for the man who appreciates the finer things in life
24 Hours
Outcalls only
All calls verified
Discretion assured
Receptionist needed.

PLEASING ESCORT
With one or two pretty ladies. Call 321-4518

Pretty blonde will escort you to Plato's Retreat in NYC Call 201-568-7614

Charlie's Angels
Boston's newest escort referral service with the most attractive young women available.
Discreet, sophisticated fulfillment of fantasies to make your dreams come true.
Call
227-7222
24 hrs. service
Serving Massachusetts Rhode Island
Outcalls only
All calls verified
Openings for female escorts.

Escort by tall classy blonde call Laura 232-8372

SUE & MARIE
Soft and Sensuous Escorts
Call
322-3207
In Call Only

Rough n ready escort for men by handsome well-built Italian guy in or out 783-2828

Southern Hospitality.For Blonde Escort call 566-0484. Will verify.

FIFTH AVENUE ESCORTS

Immediate and friendly service from beautiful and charming escorts.
Male & Female.
That's what put the best ahead of the rest.
Couples Welcomed
Discretion Assured
731-5572
All calls verified
Now serving all of Massachusetts
Escorts openings available
24-Hour service

FRAMINGHAM
GWM will escort. Eric 872-1639

All Occasion
Boston's oldest Escort referral Agency is still the best.
We offer Escorts to complement the discriminating executive.
482-0714
"Call us for quality"

SUPER M ESCORT
SWM 31 6' exc body & well defined avail for females outcalls Jojo. 284-1597.

C'est si bon
ESCORT REFERRAL
"You Deserve The Best"
Friendly Prompt Courteous *BEAUTIFUL*
1st Class Young Ladies
For All Social Occasions
894-4302
Major credit cards
Please call 24 HRS
outcalls only
all calls verified
Openings for Beautiful Females

CUTE & HUNKY
College Sr 22 5'9" 135 masc. musc, bld ROTC type. A real stud. Mike 266-3781

TANTALIZING
BiWM 22 ht, handsome escort David in /out, keep trying. 256-1598

TOUCH OF CLASS
Treat yourself to a special holiday fantasy. Handsome st. and bi-males, lovely bi-ladies, and attractive couples available for escorting the man, woman, or couple.
566-6750
Openings for escorts

Hi-class luxury escort by very shapely, lng-legged, stunning WF w/ lng red hair. 742-2610

42nd Street Escort

"Call us and you'll call no other."
Immediate Service
- ***Delightful***
- ***Elegant***
- ***Talented Young Ladies — Dancers Available for all occasions.***

Discretion assured.
24 Hrs. 7 Days a Week
Couples Welcome
Male escorts also availble
Outcalls only. All calls verified. Catering service available.
536-4401
Serving entire Mass. area.
Positions available for escorts.
42nd St. Escorts

ATTENTION
When dialing massage and escort phone numbers, please be sure to dial the number correctly.

FINEST ESCORTS
Outcall Fram Worc. area & Boston. Call us. 485-0965 exceptional.

THREE'S COMPANY TWO IS BORING!!
Together a beautiful blonde and a gorgeous brunette will fulfill your wildest fantasies.
Call **289-9556**
24 Hours

CLASSIC ESCORTS
Invites you to try THE BEST; now that you've had the rest!
We feature dancers & models.
Discretion assured.
266-4443
FEMALE ESCORTS NEEDED
MC/VISA

Tony WM Col Wrstlr Excl Bld will escort 266-1590

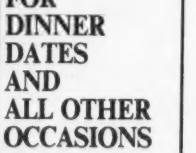
The affordable escort by gdlkng Ital GWM 569-2629

EXCLUSIVE ESCORT
BOSTON'S FINEST
and largest escort referral service with the most attractive, young women available. When you're counting on quality count on us.
CALL
536-5324
To arrange for your encounter.
Now serving all of Massachusetts
ALL CALLS VERIFIED
OUTCALLS ONLY
DISCRETION ASSURED
Limousine service & Gourmet catering also available.
Openings for select female escorts.
Exotic dancers wanted for R.I. area.

NORTH SHORE ESCORTS
Attractive men and women available for singles or couples.
Open 8 days and nights
Outcalls only
599-1893
Openings for female escorts

Escort three pre ops red carpet treatment 884-3204

Escort with Dan in or out 242-5318



E.T. ESCORT SERVICE
Every one of our escorts is out of this world.
Additional female escort openings
286-2730

CURVY COED! Tall, slim, curvy 22 year old. 731-8893 (escort)

SENSITIVE

LINDSAY'S ESCORT 527-5281

PRESTIGIOUS PROMPT SENSITIVE HIGHLY ATTRACTIVE YOUNG WOMEN FOR DINNER DATES AND ALL OTHER OCCASIONS
Openings for select young ladies available.
Now accepting holiday party bookings.
Make your reservations for best selection.
A variety of special packages available.

DIVINE ESCORT

Quality Service
Wide Selection
Male and Female
Escorts

Office Hours
10 a.m. to 2 a.m.
Select Escorts Wanted

438-1036

DIVINE LIMO CORP.
Cadillac Formal Limousines
ESCORT AND LIMO PACKAGE

or rent limo without escort
Credit Cards Welcome

DIVINE ASSOC. LTD.

GYMNIST BODY
Very good looking BiWM 23 yrs well defined 40" chest 29" waist. In or out escort Kurt 536-9450

NICOLE
LONG, LEAN AND LOVELY.
INCALL ESCORTS
10 AM to 6 PM
599-8947

MSTRSS
Ursala discipline foot worship 277-7581 2pm-7pm Escort

MISS LYNN
TRAVEL ANYTIME ANYPLACE
OUTCALLS ONLY
FORMER YOGA INSTRUCTOR
437-8432
Satisfaction Assured

BOX MAIL NOTICE
Only bona fide replies to an ad should be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward flyers or other unsolicited matter.

ESCORT CARLA
Lovely Pre op in convenient location Call 739-2633

Escort for a good time call Jodi 262-4166 in calls out calls

I'LL ENTERTAIN YOU
Escort by
Pre-Op Karra
731-4552

Let a pretty girl escort you. Boston & Camb. Outcalls only. 262-2299

" ALEXANDRA "!
Escort gorg sexy pre-op safe conv loc 739-2833

ECSTASY

Indulge Your Fantasy
Beautiful Girls Available Escort:
Out Call Service
321-8673
All Calls Verified

EROTIC ENCOUNTERS

1/3 off !
3 calls for $40.00

Ask about our "previous customer thank-you special"!

top-quality phone fantasy
Red-hot sizzling!!
$20.00
Additional Calls $15.00
MC/Visa/Prepaid
789-4308 24 hours **789-4309**

BEAUTIFUL BLONDE
pre-op for escort Call 542-9514

LADIES ONLY
Handsome WM 28 escort. Dominance available. 256-0038 anytime.

Cinderella Escort Referrals
Boston's most prestigious service with you in mind.
423-4823
Outcalls only
All calls verified
Female Escorts Wanted

FR' NCH
Deliciously erotic frnch encounter for women only,Call Michael 868-2247

La Bella Escorts
Serving Entire Boston Area
New Hampshire and Rhode Island
12 p.m. to 2 a.m.

To arrange for your escort, call
777-6344
All calls verified
Female escorts needed

KEITH
Very well defined GWM will escort in/out 262-9120

Gorgeous Italian pre-op
For escort 542-8769

Lisa's Ladies Leather or Lace
596-0662
2 PM - 2 AM
Outcall Escort
All Calls Verified

Escort by SHARLOTTE
Affaire Prive for the person who desires nothing but the best.
437-9564
All calls verified
Keep trying.

GREEK/GERMAN
Knockout 21-yr old legit model tan & built 6'/160
David 542-4128 Escort

GWM 22 vy gdlkng escort in/out Josh 585-8705

ATTENTION
When dialing massage and escort phone numbers, please be sure to dial the number correctly.

MANDALA
Healing Massage
HOUR LONG TOTAL BODY MASSAGE
Newton open 7 days, 9-10
965-1066
965-5535

GWM ital escort clean discreet days evenings Keep trying Alan 322-9336

DÉJA VU ESCORTS
For occasions that make you feel . . . you've been there before.
24 Hrs.
427-2471
Out calls only.
All calls verified.

IN THE EVENING
Rick Fantasy escort masc cln. cut for the best call 277-7489 in/out available

DUSK TO DAWN
Unique,Charming & Classy WF Escort Avail. Boston & Suburbs .Outcall only MUST VERIFY 266-4620

SEXY PROFESSIONAL MALE ESCORT & MASSEUSE
For the discriminating woman or couple for lunch, dinner or cocktails. Also available hour long total soothing full body massage. Now serving all of Massachusetts. All calls verified. Out calls only.
Highly discretion assured.
CALL TONY 279-0345
24 HRS.

PLEASURE OR DOMINANCE
RATED "X" ESCORTS
Discreet IN-CALL Service
322-9797
11 AM to 8 PM
Weekdays

ESCORT ANDREA
Sexy pre-op now 731-6705
Also private & discrete

DAWN
EX-PLAYBOY BUNNY
Incall Escort
289-8219
10 AM - 8 PM

Incall and escort phone day or night 267-8710

JENIFER PRE-OP
321-7565
I will make your Winter sizzle escort

WOMEN ONLY
Young white man well-endwd would like to please all women. Discretion assured. 745-7370 escort.

ESCORT OPPS.
Female escorts wanted. 596-0662

FEMALE ESCORTS NEEDED
Excellent pay for attractive, friendly, personable young women.
731-5572

Need income quickly? P.T. opening for attr select WF escort full figured Boston or suburbs safe discreet easy flex hours coeds 18+ welcome good extra income P.O. Box 254 Boston 02184, no experience or car needed describe self+ phone #

Raven! Exotic beaut preop escort conv loc 742-3505

Town & Country Models has openings for female escorts. No car necessary. Call 739-7761

BUY THE 2-WEEK GUARANTEE. IT RUNS FREE UNTIL IT WORKS

THE GUARANTEE

(Please check index at beginning of Classifieds for those categories that are guaranteed.) Guaranteed categories are listed in **boldface.**

After you've purchased a guaranteed advertisement in advance for two consecutive weeks, we will keep running the same ad **free** unless you fail to renew it by the deadline. To renew, call 267-1234 by **noon on Wednesday** during the week of the advertisement's second appearance, and every successive week **by noon on Wednesday.** You must obtain a renewal number when calling to have the advertisement rerun. This number is confirmation of your renewal. Missing a week voids the Guarantee. (See "Cancellations and Changes" for additional information on guaranteed advertisement.)

PRICING YOUR AD (Effective May 7, 1984)

	Non-Commercial	Commercial
Lines (Minimum 4)	at $2.70 each	at $4.25 each (min. 2)
Adult Categories* (Min. 4)	at 3.00 each	
Each 7 Point Light Headline	$4.25	$5.80
Each 7 Point Bold Headline	$8.50	$9.25
Each 9 Point Bold Headline	$7.75	$10.00
Each Capitalized Word	$.50	.50
Box Numbers (weekly) Circle One	$10.00 pickup $16.00 4-time mail-out	
Telephone Verification**	$ 6.00	$6.00

* Applies to Person to Person and Personal
** Applies to Line Advertisements in Massage and Escort Columns

TOTAL COST _____

We cannot print your advertisement without the following information.

Phone # _____

Name: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

To place an advertisement using please fill out this section or call 267-1234.

Card # _____

Bank _____ **Exp. Date** _____

Signature _____

DEADLINES

Copy for Advertisements which must be verified.....Wednesday, 12 noon
Copy for all other Advertisements.....Thursday, 4 p.m.
Guarantee renewals.....Wednesday, 12 noon
Telephone verifications.....Wednesday, 6 p.m.
Changes and cancellations.....Tuesday, 4 p.m.

CLASSIFIED OFFICE HOURS

Monday, Tuesday, Thursday.....8:30 a.m. to 6 p.m.
Wednesday.....8:30 a.m. to 8 p.m.
Friday.....8:30 a.m. to 5 p.m.

MAIL TO

THE BOSTON Phoenix
CLASSIFIED DEPT.
367 NEWBURY STREET
BOSTON, MA 02115

CLASSIFIED ADVERTISING POLICIES

CLAIMS FOR ERRORS AND OMISSIONS

The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisement and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that The Phoenix is notified by the advertiser of such error in an advertisement within **seven days of publication.**

COPY REGULATIONS

The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by The Boston Phoenix.
The Phoenix reserves the right:

- **To revise copy containing objectionable phrases**
- **To reject in its sole discretion, any advertisement on account of its text or illustrations**
- **To determine correct category placement.**

No advertisement containing a phone number and/or address will be accepted in the Personal or Person to Person columns. Only Phoenix box numbers or Post Office box numbers may be used.

All advertisements must be accompanied by a full name, address and telephone number.

ADVERTISEMENTS WHICH MUST BE VERIFIED

Advertisements are priced at commercial rates, plus a weekly $6.00 telephone verification fee (for line advertisements only). Failure to verify a telephone number will result in automatic assignment of a Phoenix box number. Late fees of $10.00 for line advertisements and $15.00 for display advertisements are charged on copy inserted after the deadline.

CANCELLATIONS AND CHANGES

NON-GUARANTEED Advertisements: **There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in advertisements will be accepted up until 4 PM Tuesdays.**

GUARANTEED Advertisements: **There are no cancellations or copy changes accepted on a guaranteed advertisement.**

BOX NUMBERS

Advertisers may pick up box number replies at the Phoenix Classified Office between 9 a.m. and 5 p.m. Monday through Friday. Replies are held for 4 weeks after the last insertion of the advertisement. There is a $10.00 box charge per advertisement. The advertiser must then come in to the office to pick up mail. **There is also a 4-time weekly mail-out service available for $16.00. The Phoenix is expressly authorized, but not required to open and inspect any or all material directed to a Phoenix box number and to discard, or otherwise dispose of, any flyers, unsolicited advertisements, and the like.**

To respond to an ad with a Phoenix number, address replies to: The Boston Phoenix Inc., Box _____ 367 Newbury St., Boston, MA 02115

INSERTION DATE _____ CATEGORY _____

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES

Regular Rate — Commercial Rate

7 pt. light $4.25 — $5.80 7 pt. light

7 pt. bold $8.50 — $9.25 7 pt. bold

9 pt. bold $7.75 — $10.00 9 pt. bold

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

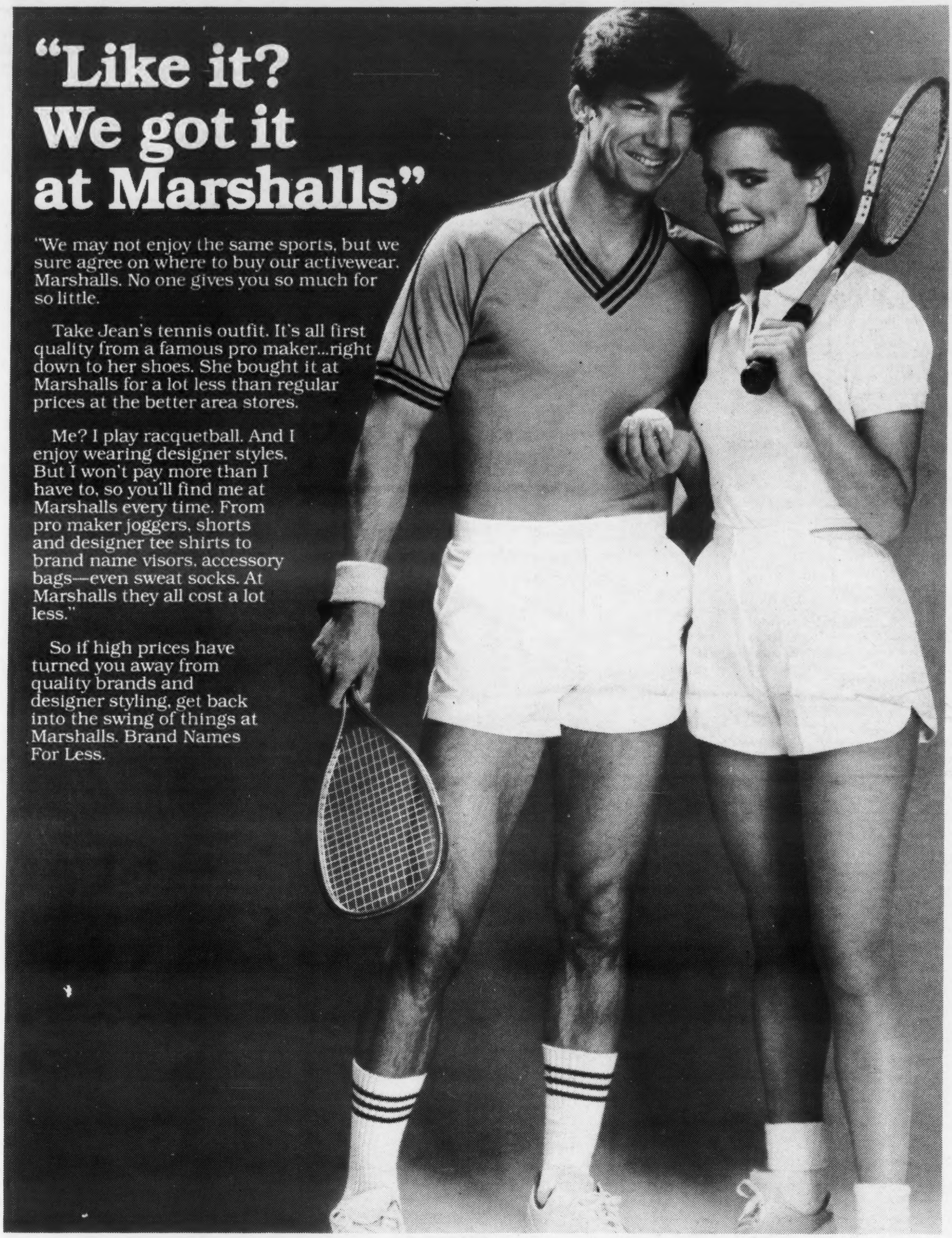
"Like it? We got it at Marshalls"

"We may not enjoy the same sports, but we sure agree on where to buy our activewear. Marshalls. No one gives you so much for so little.

Take Jean's tennis outfit. It's all first quality from a famous pro maker...right down to her shoes. She bought it at Marshalls for a lot less than regular prices at the better area stores.

Me? I play racquetball. And I enjoy wearing designer styles. But I won't pay more than I have to, so you'll find me at Marshalls every time. From pro maker joggers, shorts and designer tee shirts to brand name visors, accessory bags—even sweat socks. At Marshalls they all cost a lot less."

So if high prices have turned you away from quality brands and designer styling, get back into the swing of things at Marshalls. Brand Names For Less.



Marshalls

Brand Names for Less!

BEDFORD Bedford Shop. Ctr., **CANTON** Washington and Rt. 27, **CHELMSFORD** Rt. 4 by Purity, **DANVERS** 128-Liberty Tree Mall, **FRAMINGHAM** Rt. 9 **FRANKLIN** Rte. 140, **HINGHAM** Rt. 3A Lincoln Plaza, **HYANNIS** Adj. Cape Cod Mall, **LEOMINSTER** Rt. 12 at Rt. 2, **MARLBORO** Rt. 20 Indian Head Plaza, **MARSHFIELD** Rt. 139 Marshfield Plaza, **MEDFORD** Rt. 16 Meadow Glen Mall, **NEWTON**, Needham St. east of 128, **READING** Rt. 28, **SO. WEYMOUTH** Rt. 18 and Pleasant St. **SWAMPSCOTT** Rt. 2-A Vinnin Square **TEWKSBURY** Tewksbury Shop. Ctr., **WATERTOWN** Arsenal Marketplace, **NH Locations BEDFORD** Rt. 3 and Kilton Rd. across from the Bedford Mall, **NASHUA** Royal Ridge Mall, **PORTSMOUTH** Marshalls Mall, Woodbury Ave. **SALEM** Rt. 28, State Line, **RI Locations CRANSTON** Rt. 5 Oaklawn Ave. 2/5 mile north of Warwick Mall **EAST PROVIDENCE** Pawtucket and Taunton Aves.

VISA

MasterCard

- Monday thru Saturday 9:30 a.m. to 9:30 p.m. (Watertown 10 a.m. to 10 p.m.)
- MA stores open Sun. 12 noon to 6 p.m. (So Weymouth and Canton to 5 p.m.)
- RI and NH stores open Sun. 12 noon to 5 p.m (Salem, NH and Nashua, NH to 6 p.m.)

BOSTON AFTER DARK

ARTS & ENTERTAINMENT

PHIL-IN-PHLASH

The Del Fuegos: Warren Zanes, Woody Giessmann, Dan Zanes, and Tom Lloyd

Three acts, one scene

by Sally Cragin

Being a musician in Boston means joining a free-floating crap game where the stakes may never be higher than a Friday-night headliner at the Rat, or maybe an opening slot for some national act making its first Boston appearance. It's not dismayingly difficult to get a band going here. If you don't mind not making any money at the start, Monday and Tuesday nights are traditionally up for grabs in most clubs. But trudging through the mid-week Sahara to the weekend oasis takes more than talent. Most bands get bookings if managers and club owners like them — and get asked back if: *a)* lots of drinks are sold; *b)* lots of people dance; and, maybe, *c)* the songs are good. These days, Boston is a far, far better city to fail in than many are to succeed in. Here, most commercial radio sets aside at least a couple of hours a week for local product, and nearly all the college radio stations exhibit cheerful loyalty to at least a few home-town stars. And it's not impossible for an impoverished band to live here — rehearsal space is a lot harder to come by than to pay for. The days when the Clash could come over, play the Harvard Square Theatre, and change a few dozen lives crucial to the scene may be gone, but so what? Local music is healthy, and diversifying.

The Del Fuegos, the Turbines, and Noonday Underground are four-member local bands with the basic two guitars/bass/drums format. All three play what you might call, in the wake of hardcore and punk, re-straighted rock and roll. That is, rock and roll with unabashed melodies, even anthems. There's no denying that hardcore — and its tradition of 50-second songs — influenced many Boston bands. But in 1984, rude noise is out, even if nobody's yet resurrected the White Youth dance (James Isaacs's term for how kids gamely, if awkwardly, boogied to the Cars when the synth-rock band was all there was). These three groups grew up after 1981, by which time it was clear that post-punk needed a new angle of assault to make long-term artistic progress. Like every Boston band before them, the Fuegos, the Turbines, and Noonday have had to pass through certain levels of maturity — levels so common to different bands that they now seem like stages in some general life cycle. And each has now reached a different point in that life cycle.

There's no sure route to success, but some of the highways are

Continued on page 9

Louis Ducreux: mild in the country

Paint thinner

Sunday in the park with Tavernier

by Owen Gleiberman

A SUNDAY IN THE COUNTRY. Directed by Bertrand Tavernier. Written by Colo Tavernier and Bertrand Tavernier, from the novel by Pierre Bost. With Louis Ducreux, Michel Aumont, Sabine Azema, and Geneviève Mnich. An MGM/UA Classics release. At the Nickelodeon.

At the beginning of Bertrand Tavernier's new *A Sunday in the Country*, we're inside the darkened, second-story bedroom of an old country estate, gazing out a balcony window at the back yard below. The yard itself is a magnificent blur, a haze of yellow and orange autumnal flora. And as the camera inches toward this painterly vision, the lush, plaintive music of Gabriel Fauré wells up on the soundtrack and the walls on either side of the window recede from the frame like the two halves of a parting curtain. Tavernier is telling us that this hallucinatory image is no mere prettified landscape, that it holds forth untold mysteries of color and light, of nature itself. Later, as characters start trickling into the perfectly composed frames, the camera keeps moving — slowly, beautifully, significantly. It keeps beckoning us to look for more than meets the eye, which is a reasonable request, since what meets the eye in this movie is not very much.

A Sunday in the Country is the sort of impeccably mounted, "sensitive" character study that can appeal to people not just for what it is but for the melodramatic gaucheries it so scrupulously avoids. Set on a single day in pre-1914 France, the movie centers on a serene, aging painter whose son has arrived with his family for their weekly Sunday visit. There is much talk — about art, about the children, about old loves and failed ambitions. Characters wander out to the quaint, Old World garden house and then into the estate and then out for a stroll along dusty, pastoral roads. And not much happens: if *A Sunday in the Country* leaves you with anything, it's the feeling that life goes on pretty much as it always has, that the most we can do is make small romantic gestures toward change. I think the movie's a lofty bore, a collection of sub-Chekhovian clichés dressed up in sun-dappled cinematography, but there are plenty of serious filmgoers hungry for an agreeably thin slice of life, and Tavernier provides one — digestible themes, bite-sized characters, and all.

Louis Ducreux, the 73-year-old French-film-industry stalwart who plays Monsieur Ladmiral, has a face that's the image of elderly kindliness. With his eyes peeking impishly from beneath bushy white brows, and his slight, hunched frame recalling that of a retiring elevator operator, he's both handsome and a little foolish-looking; his toothy smile as his grandchildren come running into his arms is a perfect expression of the primal love that even the most distant and doddering grandparents feel for their young descendants. Ladmiral is a conventional landscape and still-life artist who's passed through the Impressionist revolution without being influenced by its most vital voices. He hasn't rejected the bursting, almost psychedelic sensuality of Pissarro, Monet, and the rest — he simply hasn't felt it within himself to paint that way. Now, looking back at his career, he's begun to see his modest craftsmanship as a failure of artistic nerve. Ladmiral's creeping self-doubts are poignant and fascinating, and the movie keeps circling back to them — but only as a kind of thematic touchstone. For all of Louis Ducreux's puppyish charm, his backward glances lack the indelible, haunted edge — the gruff emotion — that Victor Sjöström brought to *Wild Strawberries*. Ladmiral isn't the patriarch of his family clan so much as its cuddly, wizened mascot (no wonder he wasn't an Impressionist — the seminal French artists of the day were whippersnappers to the end), and Tavernier fills out the rest of the film with turn-of-the-century types left over from Well-Made Playwriting 101.

Chief among these is Ladmiral's son, Gonzague (Michel Aumont), a jowly, piggy-eyed stuffed shirt who was once a painter himself but was too timid to rival his

Trailers

MISSING IN ACTION

In *Missing in Action*, Chuck Norris prowls the jungles of 'Nam as the Avenging Grunt. His submachine gun is an organic extension of his forearm; it moves when he moves, and it fires at his mental command. On the infrequent occasions when he expels a word or two from his perfectly horizontal lips, he gestures with his rifle butt, not his hands. But there's little he needs to say; the film's attitudes are as unconcealable as a B-52 strike.

Norris plays a POW hero who insists there are American MIAs rotting in Vietnamese prison camps and who joins a senator and a diplomat on a parley mission that quickly turns into a one-man rescue operation. The film turns every Vietnam assumption of the '60s and '70s on its head, then bayonets them one by one. You thought American soldiers murdered women and children? Forget it — "war crimes" here is a propagandist lie hissed by a Vietnamese general trying to discredit Norris. *Missing in Action* presents the traditional spectacle of wailing, blood-spattered tots in the middle of the street, but the guns trained on them are held by Vietnamese fingers. When Norris lets the bullets fly, he makes sure they head only for the bodies of snorting Communist officers and their leering, effeminate underlings.

His tommy gun would seem to render Norris's martial-arts skills obsolete (or maybe kung fu is too un-American in this context), but director Joseph Zito gives him plenty of opportunities to shinny down drainpipes and clamber across power lines, to fling deadly knives and knock enemy heads together. And through it all he's protected by a secret weapon General Westmoreland would have paid any price to obtain: the shield of righteousness, which deflects bullets and freezes a foe's blood. The sunglassed Vietnamese agents in their Mercedes Benz sedans are simply no match for him: he travels upriver in a bullet-proof motorized raft and has a helicopter standing by. Norris makes reigniting the Vietnam War — and winning, dammit — look as easy as conquering Grenada.

Missing in Action throbs with anger at insults left unavenged. When a location caption reads, "Ho Chi Minh City (formerly Saigon)," you get the message: *Those dirty Commies, always messing with place names!* You bet this is an exploitation film; but it's not simply exploiting its audience's bloodlust the way a straightforward war film might, or even trading on its star's popularity — Norris is subordinate here to The Cause. Apparently humanitarian, the rescue caper is really a handy excuse to indulge in the meanest sort of national revenge fantasy. *Missing in Action* is obviously less interested in bringing the last few boys home than in taking out a few last gooks: Norris is just getting in America's last licks. *At the Beacon Hill and in the suburbs.*

— Scott Rosenberg

SUPERGIRL

Mostly through clever evasive action, certain movies in the comic-book style earn their right to get away with anything; but *Supergirl* — among the most Superfluous films of the year — does not. Although it's produced by the men who gave us *Superman I, II, III* (the Salkind clan, Ilya and Alexander), *Supergirl* seems less a Superman movie or a DC Comic than a misguided Disney send-up.

For starts, Supergirl doesn't really *do* anything. Ingenue Helen Slater brings to the role an ungainly, coltish allure, making goo-goo eyes as she nuzzles her spellbound mortal love, Ethan (Hart Bochner), softening up her surrogate father Zaltar (Peter O'Toole) as Dorothy would the Wizard, or flitting into an air ballet like Tinker Bell. But Christopher Reeve's Superman at least could muster up some hectoring urgency while keeping New York clean; his poorer cousin, consigned to Chicago and suburbs, can only approximate a sassy, grown-up Drew Barrymore. When she confronts the wicked witch Selena's noisy caprine conjuring (in movies this bad, the Satanic force is sure to appear as a big, nasty goat), you're almost embarrassed that this finished and proper lass has to put her foot down and demand the "omega hedron" (it looks like a Christmas bulb) on which her whole boring planet depends. It's like watching a nun strike a deal with a zealous class clown.

Although it was predictable that some would find a petty ideological bête noire in the idea of a supergirl (as opposed to a superwoman, or, *reductio ad absurdum*, a superperson), to do so ignores more glaring failures in the material. David Odell's charmless screenplay boils down to misfiring couplets and camp. Director Jeannot Szwarc (*Somewhere in Time, Jaws III*) applies TV rules of dramatic construction: he's content to drag us from one poor special effect to the next, never rising above the incoherence of the divergent imagery. Superman, too, had to deal with cats in trees as well as potential global holocausts, but there was a rudimentary consistency in narrative tone and character. Szwarc never establishes a pulp link between his superheroine and the audience — she doesn't even wave at us. When an extremely unthreatening runaway front-end loader rumbles down Main Street, it seems a task for the Love Bug.

Ever since Brando deigned to play Jor-el in *Superman*, overbudgeted junk has been afflicted by the curse of the cameo. In the acting kingdom, the surest sign that the mighty have fallen comes when they end up playing demigods (*cf.* Olivier and Maggie Smith in *Clash of the Titans*). O'Toole, nonchalant and besotted, uses a cheap plastic wand to build what looks like prehistoric beauty parlors on Supergirl's home turf. Later, he's sucked up into a vortex of antimatter — it resembles the carwash of the cosmos; but even after he's dead, his vocal kibitzing echoes on, a regular Obi Wan. Mia Farrow gets 30

Supernumerary

father and gave up art to pursue a business career. Isn't it about time European directors got tired of skewering the big bad bourgeoisie? It's as though the filmmakers themselves were part of some magical rich-yet-proletarian class that didn't like dressing well or dining in fancy restaurants. Prim, dull, well-mannered Gonzague has a prim, dull, well-mannered wife, and Tavernier loses no opportunity to humiliate their insulated little lives, even concocting a little-girl-stuck-in-the-tree episode so that Gonzague can scramble up the trunk like the spazziest kid in gym class.

Ah, but Ladmiral didn't only sire this disappointment of a son. Midway through the movie, we meet his daughter, and she's Gonzague's polar opposite — a Life Force figure in a daring white Virgina Slims dress. Her name is Irène, and she's an emotional tornado who drives up to the estate in her ostentatious new car, laughs and cries, and believes in the power of "insane love." The French actress Sabine Azema, who bears a striking resemblance to Diane Keaton, plays this prefeminist lovechild as a kind of wonderful flibbertigibbet, all smiles and grand gestures, and though the old man doesn't understand all her modern ways, especially when it comes to taking premarital lovers (as though this were some radical innovation), he knows she's on the same side he is, that her uninhibited sensuality embodies the rebellious spirit he would have wanted to express in his art. She's the only one he can open his heart to.

Late in the story, he does, and it's a moving moment. Seated at an outdoor café full of happily dancing couples — a scene from one of the paintings Ladmiral so admires — the old man hits us with a surprising (and liberating) confession: he says that though he wasn't an innovator like Renoir or Cézanne, if he'd gone and imitated their style he would have been an even more negligible painter than he was. Instead, by adhering to the traditional style, he preserved his "own melody." Ducreux delivers this speech with a look of wondrous softness and wisdom. But what also gets to us, I think, is that it's the one instance in the movie when Tavernier transcends the conventional art-film dichotomy between soulful/sensual/artistic free spirits on the one hand and boring/stuffy/repressed petit bourgeois on the other. Here's a man who has finally taken some joy in his life's work — *because* of its innate conservatism. And perhaps Tavernier, on some level, identifies with that. His characters may long for the free expression of their most tumultuous feelings (and his films may ask viewers to share those feelings), but *A Sunday in the Country* ends up appealing to the most conservative, complacent side of the moviegoing audience — the side that longs for lazy days in the country sun, for easily peggable characters, for the sort of shimmering, exquisite photography that says, "You can go home now — you've seen a beautiful film." □

seconds, three lines, and God knows how much money. As Selena, Faye Dunaway seems bent on becoming our contemporary queen of kitsch, wearing an array of butterfly eyeglasses, pulling potions from a Frigidaire, and lowering her sights from her original goal ("Nothing less than world domination") to bewitching Supergirl's boyfriend, a virile tree pruner. Evidently, making it with the local gardener is all that heaven — and hell — allows.

— Gregory Solman

SILENT NIGHT, DEADLY NIGHT

Like their heroes, slasher films, just when you think they're dead once and for all, come back to life with a vengeance. No genre has had the last rites read over it more often and more eagerly, yet like the impolite guest of honor at a funeral, it keeps rising from its coffin. Actually, with no new slasher releases last spring or summer (the preferred release period) and with the typically young, bloodthirsty viewers attracted by the newer zombies-eat-the-living films, it did seem that slashers had had it. But here's a new release, *Silent Night, Deadly Night*, that not only has raised moral hackles on the evening news but is a substantial money maker as well. And given those two portents, you can bet you'll be seeing a few more knife-wielding monsters before this winter's snow melts.

What's notable about *Silent Night, Deadly Night* is all the fuss that's been kicked up about it, because it's not a particularly gory film, or even a particularly suspenseful one. At this point in the history of slasher movies, suspense is a moot point anyway. The rules of construction are so strict that audiences can accurately predict what's ahead at any moment. These films haven't changed much since the appearance of their progenitor, *Halloween*: usually, a child has a traumatic experience causing it to grow into an unusually strong psycho killer who, during a single night, attacks a number of victims until he's defeated by a virginal young woman. The main difference in *Silent Night* is that director Charles E. Sellier Jr. spends an unusual amount of time detailing the trials of the little boy who grows up into the killer. Insofar as the movie takes any point of view, it takes little Billy's — right up through his murder spree. Because of our identification with poor, victimized Billy, we can't think of him as a mere monster, but Sellier's technique is too crude and his approach too broad for anything like understanding. *Silent Night* drifts ineluctably into campy humor, the graveyard of horror films.

The plot, for the morbidly curious among you too chicken to see the movie, is itself tongue-in-cheek. A family visits crazy old gramps in an insane asylum, where he refuses to talk to anyone until he gets little six-

Continued on page 14

MARK MORELLI

Michael at Central Square Florist, in Cambridge: up the down market

State of the art
St. Michael's fall

by Susan Orlean

Just when you thought it was safe to start wondering what ever happened to Michael Jackson, *People* magazine answered with its first-ever single-subject, single-advertiser, full-color, 80-page "All About Michael."

And the answer is: he's been on a press blitz.

Seems strange, doesn't it, that His Hotness should lower himself to such common pandering — the *People* special, the star on Hollywood Boulevard, the press leaks about his upcoming movie deals, those teaser spots on *Entertainment Tonight*. After all, we are talking about a guy whose album sold more than *Sgt. Pepper's Lonely Hearts Club Band, Exile on Main Street*, Elvis's *Blue Hawaii*, and Stevie Wonder's *Songs in the Key of Life* — combined. Thirty-seven million *Thrillers* sold; 350,000 *Making Michael Jackson's Thriller* videos flying out of the stores; mega-Michaelmania every which way you looked.

But that was then. At the moment, Michael looks like a bust.

"The phenomenon has definitely cut down," says Sunny Joe White, owner and music director of WXKS-FM. "The *Victory* album is certainly not blowing out of the stores."

"A lot of the kids come in here and say, 'Oh, I've given up Michael,' " says Sandra Levine, owner of the Central Square Florist Card and Gift Shoppe, which used to stock a world-class array of Michaelabilia. "You know kids — they're so fickle."

"We did well with the Michael Jackson costumes this year," says Jean St. Pierre, owner of the Broadway Costume Company. "But actually, the biggest hits this Hallowe'en were Cleopatra and Mark Antony. I don't know why."

The thought that Michael might be in trouble came to me late one autumn night on Cape Cod. There I was: sand, surf, and stereophonic sound, courtesy of the Wellfleet Drive-In and Hot Dog Emporium. I, along with the hipper Lower Cape contingent, was watching *Purple Rain*. Say what you will about the paisleyed Prince, there can be no doubt that *Purple Rain* — and not the Jacksons' *Victory* tour — was the event of the summer.

Michael, we hardly knew ye

Part of it is simple math. Joining the Prince caravan cost, at most, $3.50 for a ticket and 75 cents for popcorn. Multiple viewings are a piece of cake. On the other hand, the Jackson concerts might as well have taken place on the moon, considering the price and scarcity of tickets (and, for New Englanders anyway, the location of the shows). Add to that the bad press about the tour's disorganization, the widespread rumor that Michael was touring only for his brothers' sake, and the inevitable letdown of such an overhyped affair. "I left a little disappointed," says WXKS's White. "I guess I expected the world to end that night. Frankly, I wouldn't have put him on the road this summer. Now some of the mystique is gone." *Purple Rain* was encumbered by far less expectation, and it scored almost by surprise. The film has grossed more than $55 million; the record is the longest-running number-one soundtrack since *Grease*, and when the video cassette of the film shipped this week — at the power-to-the-people price of $29.99 — storeowners braced for a blockbuster. *Purple Rain* has been numero uno on the record charts for 11 weeks, and every cut has surfed across the airwaves. *Victory* is stalled at number 23.

Anyway, as Albert Einstein used to say, it ain't the meat, it's the motion — and the motion in the Michael industry is all downhill. Take, for instance, Filene's. As Filene's shoe buyer at Chestnut Hill Mall will tell you, when the Michael thing happened, it looked like a major fashion assault. So Filene's put in a supply of designer Kenneth Cole's "Thriller" shoes, those black patent-leather police-style oxfords identical to Mike's. At $59.99, the shoes smelled like this year's profit leader. "Except nobody bought them," explains one exasperated shoe-department employee. "Nobody. And frankly, I think they're the ugliest things I've ever seen." Watch for them in the basement soon.

Another bust: the buttton/wallet/T-shirt business. Levine of Central Square Florist remembers Michael's better days. "We had a Michael display last December," she says. "It was extremely big then. We had teenagers, mothers, and grandmothers in here, buying Michael buttons, posters, hats, gloves, sunglasses, and wallets. Nothing didn't sell. It was very strong throughout the summer, but it's declining. The volume of sales is really down, and not that many stores are carrying the items anymore." In fact, Levine's Michael posters are slashed from $3.50 to $2, and the window display has been dismantled to make room for — Prince. A sign announcing PRINCE BUTTONS! BUTTONS! BUTTONS! and a few discreet photos of our boy astride his Harley have bumped moonwalking Michael to the nether reaches of the shop.

Prince doesn't boast the breadth of the Michael merchandise, mainly because his management has kept a tight control on official Prince licensing (contracting with only a few companies to produce official Prince goodies and scaring off counterfeiters). At the moment, the market isn't glutted with Prince sun visors, Prince billfolds, Prince motorscooters, Prince skin-tight slacks, or Prince glue-on mustaches — the main output has just been Prince buttons and posters, and they're selling well. The explosion of Michael mementoes produced a mountain of junk — and hurt Jackson's jewel-encrusted Boy King image. But unless you're willing to take the entire nation of Taiwan to court, it's impossible to police all the unlicensed doodad manufacturers once a pop phenomenon gains momentum.

At Corcoran's, the calm after the storm is unmistakable. Early last summer, buyer Rosaleen Butterly had stocked up on Michael products and even arranged a small shrine of the Thriller's things in a glass display case at the front of the store. Now she's cut the prices and carted the goods off to a corner to make room for something a little more current — like Cabbage Patch clip-ons, for instance. How the mighty have fallen. "About two months ago, it started dying off," says Butterly. "Nobody seems to be interested in him anymore. We've marked all the merchandise to half-price or less. We're not planning to reorder." She brightens a little. "Now if we'd been able to get the glove, that would have sold! But they couldn't manufacture them fast enough, and now we don't want them. Nobody thinks about Michael Jackson anymore. We can't give the stuff away."

"If I were a press agent," muses Levine, "I'd cook up some kind of feud between Michael and Prince. Maybe that would stir up some interest in Michael again."

It's not *that* bad: there are still signs of life in the Jackson camp. This Hallowe'en (despite the still-unexplained competition from Cleopatra), Michael did well. Boston's Little Jack Horner store, the nation's largest costume wholesaler, made 11,000 Michael outfits and managed to rent or sell 8000 of them around the country. The bad-news tour will soon be history. Maybe then he can become a larger-than-life star again, in the well-controlled snippets of video and vinyl he can dominate. How can we love him if he won't go away?

* * *

A farewell

Geno A. Ballotti, director of the Permanent Charity

Continued on page 15

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"I'm glad I'm not young anymore."

The night they inverted champagne

Slow Lerner & Loewe: Gigi *isn't getting better, it's getting older*

by Carolyn Clay

GIGI. Book and lyrics by Alan Jay Lerner. Music by Frederick Loewe. Based on a novel by Colette. Directed by Dallett Norris. Scenic design by Jeffrey Schneider. Costumes by Dean Brown. Lighting by Brian MacDevitt. Special effects by Gregory Meeh and Esquire Jauchem. Musical direction by Hampton King. Musical staging by Kathryn Kendall and Dallett Norris. With Louis Jourdan, Betsy Palmer, Taina Elg, Lisa Howard, Tom Hewitt, Carla Farnsworth-Webb, Richard Kinter, Drew Taylor, Geoffrey Webb, Joe Gustern, and Rob Donohoe. At the Colonial Theatre through December 16.

Ah, Gigi — sweet 16 and never been kept. But virginity in Paris is as fleeting as April. And ze underdone toast of zat romantic turn-of-ze-century town, ze budding *fleur* of Colette's aging imagination, is ready to graduate, as Frankie Avalon crooned, from bobby socks to stockings. Yes, she's old enough to give her heart away — or to sell it for a condominium, diamonds, and a lifetime of cold lobster at Maxim's. So, will our unspoiled nymphette, quivering on the brink of elfin womanhood epitomized by Gigis Audrey Hepburn and Leslie Caron, hold out for marriage? Or will she, like Colette's backward-harking 1945 novella, become a hot property? Perhaps, in the 1984 version of this rite-of-passage Cinderella story, she will take a hint from the number called "The Contract" and decide to go to law school.

Mais non. Louis Jourdan may have matured from the overwrought suitor of the 1958 film to the manic roué of the current stage production, but *Gigi* remains the same French-fried retrograde fluff it always was. Running a scant two hours, it nonetheless seems a long day's journey into "The Night They Invented Champagne." In the beginning, as Gigi's puberty dawns in the eastern sky, heaven is thanked for little girls; and in the end, it is thanked again, apparently for the marriage proposal as female salvation, coming in this instance just in time to snatch one distaff charmer from the luxurious besmirchment of mistressdom. Surely Babe Paley was not thinking of the plot of *Gigi*, so sugary and yet so slight, when she announced there is no such thing as too rich or too thin. But it is not the gluey love story of tomboy simp and tomcat swell that is expected to have held up since 1958 — when marriage was *de rigueur* as happy ending and final curtain. The reinvention of champagne, along with the rekindling of such "memorable standards" as the Oscar-winning "Gigi" and the rueful "I Remember It Well," is the real reason for the recycling of *Gigi*, live and in person. It's been tried before, in 1973, but the first Lerner and Loewe stage adaptation of their popular movie musical lasted only 103 performances on Broadway. Of course, it lacked *le grand* gimmick of the current touring package, which wraps Louis Jourdan in Maurice Chevalier's part.

Continued on page 12

Durang Durang

by Sally Cragin

'DENTITY CRISIS and THE NATURE & PURPOSE OF THE UNIVERSE, by Christopher Durang. Directed by Richard Freeman. Set and costumes designed by Jane Hillier. Lighting by John R. Malinowski. Music arranged by Donaldson Hill. Photography for *'dentity Crisis* by Richard Freeman. Illustrations and photography for *Nature & Purpose* by Jane Hillier. With Margaret Ann Brady, Terri Epp, Russell R. Greene, Brandon Toropov, Adele G. Sands, Michael Goodson, Chloe J. Leamon, David Frutkoff, Sophie Parker, James Russo Jr., Robert Watson, Ken Koppel, Gregory Chandler, and Robert Simon. At the New Ehrlich Theatre, Wednesdays through Sundays through December 15.

Barely a parish away from the New Ehrlich, at the Park Plaza Hotel, the *Forbidden Broadway* cast sings "Be a Catholic," about the profit and the glory of theatrically exploiting the faith. It's an apt number — Manhattan's appetite for papist-inspired drama, from *Da* to *Fen*, seems as infinite as Christ's mercy. Of course, Christopher Durang became the Christian Dior of Vatican rags back in 1979, when he unveiled the immortally dogmatic *Sister Mary Ignatius* (who explains it all for you, down the street at the Charles). But *'dentity Crisis* and *The Nature & Purpose of the Universe*, peripherally Catholic and on the Pirandellian fringe of sanity, were scribbled in Durang's parochial youth, before he attended the Yale School of Drama's playwriting program (in fact, *Nature & Purpose* composed part of his successful application). They're sprawling and aimless ditties, befitting the author's undergraduate sensibilities, and the devices that Durang later deployed so comically in *Sister Mary* — random murder, random puns on prayers, and random renditions of what must be his favorite hymn, "O God Our Help in Ages Past" — are funny but so, well, random.

Director Richard Freeman keeps the stage as dim as a confessional for almost the entirety of *'dentity Crisis*. But even floodlights wouldn't illuminate the frankly confused nature and purpose, not to mention characters, of this play. There's Jane, who's catatonic and a failed suicide. Or maybe it's her mother, Edith, who's really bonkers. After all, Edith keeps confusing Jane's father, Robert, with Jane's brother, Dwayne. And the character billed as Robert seems to stand for those two and others — the Count de Rochelay and Granddad. No wonder Edith's confused. Anyway, what can you expect from a woman who claims to have invented cheese, and who later spears a stack of sliced white bread with a banana: voilà! banana bread.

So as not to wind up like her mother, Jane has a therapist, one Mr. Summers, whose job it is to untangle her roots. But there's further 'dentity confusion when Summers gets a sex change and reappears as a Junger, prettier woman. At the New Ehrlich, Jane (Terri Epp) is curled up on an extremely downstage armchair with a TV before her, and she responds to her family's waltzing on and off behind her as if she were watching them on the tube. There's a triptych screen against the back wall,

Continued on page 13

Brotherly love story

by Skip Ascheim

PHILADELPHIA, HERE I COME!, by Brian Friel. Directed by Nora Hussey. Set and costumes designed by Troy Siegfried. Lighting by Ted Bohlin. With Curt Miller, Kieran Brennan, Mary Klug, Dick McGoldrick, Sara Chazen, Tom Vittorioso, Phillip Alibrandi, Peg Flaherty, Ralph Charles, Eric Beatty, and Ralph Morse. At the Charlestown Working Theatre, Fridays through Sundays through December 9.

Pointedly class-conscious but without a hint of politics, technically innovative though old-fashioned, *Philadelphia, Here I Come!* illuminates what it never names. Brian Friel's warm 1964 sudser about a young man's doubts on the eve of a new life turns a soft, steady beam on the dark hunger for love rumbling inside a spirit restless for change. Friel's hero, 25-year-old Gar O'Donnell, is about to emigrate (permanently, he assumes) from his lifelong home in Ballybeg, a small Irish village, to Philadelphia, where an aunt and uncle are waiting to take him in. But as his last night at home wears on, Gar confronts his unexpectedly strong reluctance to leave — and we quickly surmise that it stems from his unresolved feelings toward his apparently stone-hearted father (and employer), S.B.

Continued on page 13

Up against the pedestal

by Scott Rosenberg

HAD SHE SPOKEN. Adapted and translated from the German by Daina Robins and Michael McDowell from *If You Had Spoken, Desdemona*, by Christine Brückner. Directed by Stacy Klein. Set and lighting designed by Carroll Durand. Costumes designed by David Flaxman. With Meg Carley, Daina Robins, Kayla Black, and Lorien Corbelletti. Presented by Double Edge Theatre at the Church of Sts. Luke and Margaret, Thursdays through Saturdays through December 8.

Had She Spoken aims to expose the myths men make of women, women make of other women, and women make of themselves. That's an ambitious and, inevitably, an elusive goal for this 90-minute theater piece, which weaves together four monologues spoken by women (both historical and fictional) who have little in common besides their gender — and their haunted mortality: Sappho, the ancient Greek poet of Lesbian love; Donna Laura, the subject (and object) of Petrarch's Renaissance sonnets; Effi Briest, the adulterous heroine of Fontane's novel; and Gudrun Ensslin, the Baader-Meinhof bigwig who hanged herself in her West German prison cell in 1977. Double Edge selected these characters from the larger population of Christine Brückner's collection *If You Had Spoken, Desdemona* (Othello's bride, alas, makes no appearance on stage). If the logic behind the company's choices is obscure, and the piece's meaning often as tenebrous as its staging, the anguished performances cut through the murk; and if *Had She Spoken* ends up fuzzy on the subject of Woman, its women are crystalline.

The set is bare and white, with a linoleum floor (to suggest the Eternal Kitchen of female bondage?), a refectory table, and a wash basin. Sappho stands at one end and oratorically addresses her departing flock of maidens (they're being carted off to become wives, it seems), contrasting the life of natural sexual freedom she has taught them with the constricted lives they face; "I have prepared you poorly for the woman's role," she sorrowfully concludes. Laura lies stretched on her back on the table, in a black cowl. She addresses an absent Petrarch, "You've run away, Francesco. I'm dying of the plague and you flee the plague. Your beautiful image of me has been defaced." She gets up and haunts the stage with a lit candle in her hand. Effi Briest talks of her Victorian upbringing; her audience, it emerges, is her dog, Rollo (who, the program notes inform us with a note of irony, is deaf). And the protester/terrorist Ensslin, in a baggy black turtleneck and socks, rails at the world and huddles against the white back wall as she scrawls "Murder!" and draws stick figures on it.

By cross-cutting from speaker to speaker throughout the show, director Stacy Klein must intend to connect all four in a kind of sisterhood transcending time and genre. The monologues spur one another on by the power of associative suggestion: Ensslin shouts, "I'm going to talk when I want to, and not when you want me to, shitheads!" at her unseen captors, and a minute later a pensive Effi Briest apostrophizes her husband, "Oh, Instetten, we should have talked to each other. Now I only talk to Rollo." Different topics grip the speeches in

Kayla Black and Lorien Corbelletti: mything in action

successive fits: family and motherhood, sex, imprisonment, and finally death. The characters get drawn together in this common discourse and through subliminal links — while Ensslin's up against the wall scribbling childishly, Sappho is at the other end of the stage scratching her poetry on the floor.

But this fine net of allusion holding the disparate figures together, if not in a cohesive narrative then in psychological unity, doesn't help the audience in its struggle to follow each character's story (and, most of all, to figure out what Ensslin has to do with the rest of the crowd, and why she's babbling about Samuel Beckett). None of the four is exactly a household name, and none of their tales is so well known that we can sing along. For all the artistry in Double Edge's monologue weaving, you can't help suspecting the company would have done better to let its women have their say in succession. *Had*

Continued on page 13

Doug Anderson, Perfect Mom No. 4 (Sick Tree, La Push) *(1984)*

Art

The Anderson difference

Painting against the grain

by Kenneth Baker

As the history of the past 15 years of American art begins to be written, we hear often that the big development in '70s painting was the reintroduction of expressive content in reaction to the aesthetic austerities of the Minimalist years. The trouble with this version of the story is that it confuses what got into paintings with what got into exhibitions and into the media. Philip Guston, an artist of great authority and considerable renown, brought imagery and narrative back into his work about five years before anyone was willing to look at it; he was so far out of step with the march of art fashion that few took what he was doing seriously. The real innovation in the painting of the past decade was not the rebirth of content but the development of content-heavy art into a new trend. This was the accomplishment not only of artists but of dealers, curators, collectors, and even critics, whose motives were usually anything but concerted. Any capable painter will tell you that it is more difficult to keep content out of pictures than to let it in: almost anything ambiguous done in the highly charged semiotic field of an empty canvas is likely to take on visual and imaginative interest. Widespread ignorance on this point helps explain how, in the context of a resurgent taste for complexity in painting, the slight inventions of a Susan Rothenberg or David Salle have won more acclaim than far richer efforts by the likes of Ed Paschke and Frank Auerbach.

The proper yardstick by which to gauge the art of the '70s is not whether it reintroduces content but whether it makes painting responsive to the realities of our lives. The same art-world fashion mechanisms that prolonged the heyday of Minimalism have now obscured the issue of content in painting by evolving the ideology of the "new pluralism," whose anything-goes aesthetics must be completely bewildering. But despite the almost carnival atmosphere that surrounds the promotion of painting these days, there are a few artists around who manage to forge an immediate, felt link between their work and the texture of contemporary life. One of them is Boston artist Doug Anderson, whose work is on view in a solo show at the Stux Gallery (through December 8).

Like his work of the past few years, Anderson's new paintings are full of images, yet there is almost nothing in them that could be called realistic. Their impact on our sense of reality is nothing like the visual playback of realist art; instead, he practices a wild-eyed translation into symbols and specters of feelings and inklings we don't ordinarily pause for or dare to articulate. It's an exuberant yet controlled exercise of the freedom to shortcut rationality and condense form, substance, imagery, and meaning the way dreams do. At the Stux you can find that freedom not only in the unpredictability of his compositions but also in the way the brushstrokes pull color and form in every direction, irrespective of gravity or the physical integrity of what's depicted. Two things can and often do occupy the same space. Look, for example, at the ladder, the stairway, and the figure fishing in *I Conquered Weakness by Giving In to It.* Figure and ground change places so often and so abruptly that you have to slow yourself down in order to know what you're seeing, or in order to decide. There really is no knowing, only deciding.

Anderson's use of ambiguity to subvert certainty is one means by which he makes his work so pertinent to everyday life. Nothing could be more unlike what we're used to seeing in the street than the bizarre forms that crowd *Perfect Mom No. 4 (Sick Tree, La Push)*, and yet their convergence to form an impossible landscape expresses very well the way different kinds of information (from television, the phone, dreams, memories, fantasies and direct perception) collide in our consciousness. The central figure is the "sick tree" of the title, a denuded evergreen with hideous burls to which Anderson adds a face, turning it into a kind of many-limbed snowman. (The snowman reappears in other pictures as well, including in the spectacular *Antenna Park.*) Behind the "sick tree" (which the artist claims to have seen, without its face, in Washington State) are rows of conical fir trees that look like missiles halfway out of their silos; the sky is filled with vermiculate clouds trying to become ideograms while performing a little formal homage to Clyfford Still. Unlike most of Anderson's works, this one — along with the three others in the *Perfect Mom* series — has a limited range of

Continued on page 14

MARK MORELLI

Getting culture

Joining the Club

George is just one of the boys now

by M. Howell

Even before the release of their third album, *Waking Up with the House on Fire* (Virgin/Epic), Culture Club had made that most precarious of pop transitions: from phenomenon to fact of life. This means that the band (and its record company) can expect *Waking Up* to be a substantial seller almost regardless of its merits. Tracks the caliber of "Church of the Poison Mind" or "Karma Chameleon" would be most welcome, naturally, but they're hardly essential; this album's singles will get airplay and MTV exposure simply because they're the new ones from Culture Club. For a deliberate and ambitious pop band — which Culture Club certainly are — reaching the catbird seat *is* the goal. What a band does once it achieves that position usually tells us which way it's headed: the Police created *Synchronicity*; Blondie let loose *The Hunter*.

Waking Up with the House on Fire falls between those extremes. By this point, the Club (singer/celebrity Boy George, guitarist Roy Hay, bassist Mikey Craig, and drummer Jon Moss) and producer Steve Levine have settled on a signature Culture Club sound — a chiffon of the Miracles and Sam Cooke that sways to a slight Caribbean beat (used to be reggae, now they're more partial to calypso) and is buffed and polished to provide a glossy showcase for George's ersatz-Motown vocals. Despite the Boy's never-ending attempts to shock the public with his appearance, his band is unabashed MOR — possibly the least jarring major band on the rock scene today. Or, if you'd rather look at it positively, a band that your mum would like (if she doesn't already). Before letters begin pouring in from mums and their defenders, let me explain that I don't believe a band has to piss off your parents before you can claim it. The point is that despite all the hoopla surrounding George's dress, make-up, and sexual preferences, Culture Club are actually a very conservative band. And though their earlier LPs, particularly last year's *Colour by Numbers*, came across less as conservative than as historically aware (using tactics like pinching Stevie Wonder's "Uptight" riff for "Church of the Poison Mind") *Waking Up* lacks even that much daring. It is uncomfortably close to an easy-listening album.

How close? Hall & Oates's newest has more soul. *Give My Regards to Broad Street* has rougher edges. The album's kickoff, "Dangerous Man," sets the tone. Driven by lightly chording keyboards, the song simply glides along; the bass and guitar are buried, and the drums just titter as a decoration. The chorus changes the rhythm, but the only sign is that the keyboards drop out and it's the legion of back-up singers' turn to support George's voice. That voice is undeniably a remarkable instrument — clear yet cozy, warm and intimate even in the big production numbers, proud yet vulnerable, too. On "Unfortunate Thing," he opens with a bit of warm-up scatting, then skitters effortlessly through some often awkwardly structured lyrics — he reminds you a bit of Al Jarreau. On the next song, "Crime Time," he's close to big-band-style phrasing, especially on the chorus, and he closes the side with a drowning-in-regret ballad, "Mistake No. 3." Yet for all the technical achievement, George fails his most important assignment. We never feel any of these songs or get drawn into their lyrics; he's so controlled he might as well be singing in Esperanto. The (big) Stevie Wonder-inspired "The Dive" opens with "When I wake up feeling victimized/There is nothing that can stop my eyes/From crying." But Boy sings the lines as though he were concentrating on getting their tricky meter right; it's far too easy to hear the song as merely catchy background music. In another context, his lack of commitment to the material might not matter as much, but *Waking Up* is so plainly constructed to be a singer's album — the arrangements and production call as little attention to the playing as possible — that listening to George blithely go genre-hopping just isn't enough.

Perhaps the Boy misunderstood his responsibilities and thought that his contributions should complement, not transcend, the material. Strong singing could overcome the bland arrangement of "Don't Talk About It" by cutting through the sheen and forcing the listener to pay attention. But George (or Levine and Jon Moss, who mixed the LP) are content to keep an even keel. Even "Hello Goodbye," the supposedly pull-out-the-stops album closer, can't bear being impolite. If Roy Hay's guitar assault in the middle was intended to show that Culture Club can indeed kick ass, the first asses kicked should be Levine's and Moss's, since their mix buries Hay in decorum. The album's low point is its single, "The War Song," unfortunately the one number on which you *can* follow the lyrics. Against an arrangement that recalls a 7-Up commercial, the Boy(s) chant against war: "War is Stupid/And people are stupid.' They might as well go on with "Bombs smudge your make-up."

No one is suggesting that Culture Club pretend they're the Clash. The disappointments of *Waking Up with the House on Fire* (failures is too strong a term) are felt when you measure the band by its own standards. For all the thievery (or homages, if you prefer), *Colour by Numbers* was fresh and brassy: "Church of the Poison Mind" brazenly announced that it was ripping off Stevie Wonder and then made you love the band; its chorus, with George trying to outbelt Helen Terry, remains the Club's finest moment. On the new album, Terry's fierce voice is submerged, mixed in with the dozen-plus other back-up singers on the album. But her disappearance is nothing next to George's. Although the material is ostensibly his showcase, he does nothing with it. On "Time," he transformed a routine ballad by wrapping himself around the lyric, wrenching all the beauty and loneliness he could out of it. On *Waking Up*'s ballads, "Mistake No. 3," "Don't Talk About It," and "The Dive," you have to listen closely even to follow the lyrics, never mind be moved by them. It's one thing to sing like Smokey Robinson and quite another to come across as Cat Stevens.

Live, anyway, no one will ever mistake Boy George for anyone but his own trashglamor self. Culture Club's recent Worcester Centrum concert demonstrated that Duran Duran's success has not gone unnoticed. The stage set had Roman columns similar to Duran's, and it likewise featured large-screen viewing for those who were seated far from the stage or are more comfortable watching bands on TV. The band played to the latter part of its audience, providing split-screens, slo-mos, and all the usual MTV video effects. This is the wave of the future, I suppose, but it's disconcerting to attend a concert where most of the audience watches the screen, not the band. Culture Club didn't try to sugarcoat their live sound with tons of excess help: two back-up singers (Mo Birch and Ruby Turner) replaced Terry. Old hits ("Church," "Miss Me Blind," "Karma Charmleon," "Do You Really Want To Hurt Me?") alternated with songs from the new LP, the latter benefitting from George's willingness to belt a bit more. (The gospel number at the end was especially affecting.) Unlike their Metro début, which was charged with anticipation, the Centrum show was more of a reassurance: familiar songs and/or ensemble work all centered around someone we know well: wacky but cuddly George.

The persona appears to be precisely what the Boy has been working toward. Not for him is the life of a tortured outcast — you're more likely to find him

Continued on page 11

A girl out of trouble

by James Hunter

Rickie Lee Jones babbles, always has. On 1981's *Pirates* she wore herself out trying to fit all the life litter she's so crazy about into a wild symphony torn from the jittery journals of her mind. But that daunting record remains scarcely more than hard work, certainly as far as listening goes. On *The Magazine* (Warner Bros.), her new and finest album, she's roped off a prominent section, just for babbling. It's a big suite she's entitled "Rorschachs," and it seeks to lend a distinguished inky air of psychological inquiry to her mess. Jones has joined together two amorphous pieces, both with interminable names: "Theme for the Pope (Marrants d'eau Douce)" and "A. The Unsigned Painting B. The Weird Beast." And they create, indeed, a weird eight-minute beast, with Jones and Sal Bernardi la-la-la-ing along furiously to a strumming acoustic guitar redolent of Mediterranean sunsets and momentous Corleone weddings; with Jones's attentions lighting now upon carnivals, now old hats, now chewing gum; with her precocious voice taking a peevish turn as she wonders, "Will he kill the czar? Will he kill the czar?" Who is he? Who is the czar? Why is Rickie Lee Jones's hair blond? This isn't writing, it's just wandering, but at the end of *The Magazine*, after eight magisterially ambitious tracks that successfully sell their fantasies, you feel like giving Jones her "Rorschachs" and hoping this time she's free-associated herself out. Other pop stars try to sneak in little naps on their records, but Jones barks at the difficulty of knowing, at the mysteriousness of experience. Instead of offering filler, she stops making sense. And boy does she enjoy it.

Hanging onto her beret for dear life, she bopped into town in 1979 and rode roughshod over close-fisted singer/songwriters, as well as female vocalists who aspired to the freedom of Linda Ronstadt. Jones's work is routinely compared to Laura Nyro's and Joni Mitchell's, and it's true that they share a fetching, songbirdish assurance. But the sweetness and the kick of *Rickie Lee Jones* still underlines the tonal harshnesses on Nyro's records, and her début still shows up Joni Mitchell as the austere ice maiden she usually sounds like. Jones was just a savvy burst of gliding confidence balled up into a singer. Even on the first album's oceanic "Company," in which she's restrained by the flighty but regularized melodicism of lovesick cabaret, even on the metaphor-mad "Last Chance Texaco," in which she's captive to stern cascades of foolish guitars, Jones threatens to push aside her microphone and run up and down the stairs, gesturing for drama with a slim cigar.

The Magazine opens with "Prelude to Gravity," a sumptuous piece of pop chamber music conducted by Marty Paich, who with James Newton Howard arranged the strings that sigh and bloom behind the fine shadings of Greg Phillinganes's Fender Rhodes. It's just the sort of orderliness Jones likes to slice up — in her worst attacks of jazzbo-girlfriendism she never goes in for laissez-faire production; and so she swaggers into "Gravity" with a pair of scissors, announcing, "There are wounds that stir up the force of gravity." This isn't radio music — Jones organizes the maze of extroverted melodies and introverted countermelodies. Cooing, clawing, crying, she is vanity unchecked.

But she works this quality into fabulous singing. Her vocals avoid the exacting passions of Jennifer Warnes, the easy graces of Carly Simon, the meaty messages of Gladys Knight. Just as they have even less to do with the jazz melisma of Sarah Vaughan. Her intentions are actressy: she cultivates the child in her, like Jessica Lange; she dotes on her deepest quirks, like Diane Keaton; and certainly she's not above playing a hot blonde, like Kathleen Turner. Contemplative, scattered, racy, and never a girl to take less than a starring role, Jones isn't too interested in transcendent craft or erotic control, and her voice doesn't function as an instrument, though,

KEITH W. JENKINS

Holly Johnson: going higher faster

Boys' night out

Frankie bring special effects to clubland

by Michael Freedberg

The crucial reason Frankie Goes to Hollywood have hit so big with "Relax (Don't Do It)" and "Two Tribes" is that the band brings together, as the driving factor of its songs, both the concert special effects of arena rock and the club special effects of advanced disco. In arena rock, bombshell bursts and laser lightning emphasize the catalytic force and speed of the lead guitar; in Frankie Goes to Hollywood's hits, these effects subsume the lead guitar and, by extension, its force and speed. In developed disco, the tricks that DJs use to peak a crowd's emotions, such as jet streaks, quick riff cuts, echo-voice dubs, and digital delay (distortion), lyricize the rush of fantasy and the reality of dreams; in Frankie Goes to Hollywood's singles, these effects act as a rhythm section. Because special effects are the solos and the beat source of the group's songs, the juxtaposition of arena rock and club disco is not a contradiction; the guitars and the disco beats are just supporting actors — fans, as it were, of the reverb and power chords that dominate "Relax (Don't Do It)" and "Two Tribes" and keep rock and disco mesmerized at the same time. The concept works in the marketplace. Both WBCN and WNTN — the one a rock-only, the other a purely dance-music station — have programmed (even featured) the two Frankie hits, and they've done so because the fans of each hear those tracks as their kind of song. Special-effects music surprises both sets of fans, because it speaks for their infatuation with supertech ambition linked to sex.

Neither Frankie's members nor their producer, Trevor Horn, originated the idea of bringing special effects to the center — it was the interplay of electronics and classics in the fast dance music called "high energy" that explored the question of which styles to work; but Frankie have established the technique by flaunting the power of sex openly, as in the lyrics of "Relax (Don't Do It)," rather than in code. Rubbing fans' noses in this power is an act of defiance for Frankie; the group's specifics shouldn't be taken literally. When vocalist Holly Johnson affects gay dialect, he shouldn't be seen as gay, just brazen. Frankie have taken the gloves off high-energy dance music; when they play in the studio, what was once an insulated club music makes dents in the ceiling. They enjoy quoting the punch lines of their source songs; in their music these quotes don't seem derivative but rather increase the force of liberation in their style. When Frankie reprise the top-speed guitar triad of Elton Motello's "Jet Boy, Jet Girl" in "Krisco Kisses," they incorporate Motello's homosexual rush into their own, brasher, anal demand. When they reactivate the echo-pulse guitar strokes and track-track rhythm lines of Tantra's "Hills of Katmandu" in their "Welcome to the Pleasuredome" (the full-side title song of their début double album on Island), they use Tantra's spacy airs as take-off points; they know that their lead singer, Holly Johnson, can go higher faster.

Because part of the mythology of Frankie Goes to Hollywood is the rock cliché that a band and its fans should want everything and dash to grab it, it is appropriate (and on cue: they do the expected as neatly as the unexpected) that Trevor Horn should pit their take-offs against "Hills of Katmandu." As the most sweeping, dominating piece of dance-club high energy ever made, "Hills" is the first paragraph of high-energy mythology (essential to cover Frankie's weaknesses), that if dreams rush fast enough they can have the impact of material objects. And Horn's sudden emergence as a special-effects producer matches the speed with which Frankie have caught on. His first success at trick blending was Yes's deceptively silky "Owner of a Lonely Heart." Those who heard the pop harmonies or the trite disco breaks were misled; for Horn the song's attraction was his balancing of Yes's voices, beats, and guitar climaxes. None of these was innovative in itself — indeed their commonness only emphasized that in Horn's mix each was a passion point on a romantic curve. Neither was there anything safe or soft about his production of Art and Noise's "Beat Box" and "Close to the Edit." Art of Noise play jazz funk and New York DJ tricks as if they were easy listening; Horn attacked this music as if he were at a bottle-breaking park. The buffoonery in Art of Noise singles shows off his abilities as a special-effects dramatist, but the purpose of high-energy dancing is to fan the flames of passion, and in *Welcome to the Pleasuredome* Horn makes Frankie play as hot as they can and then remixes them beyond the melting point. His grand-finale fever works even when the group do slow numbers. "The Power of Love" is a three-part harmony: Holly Johnson's lead singing, Frankie's reverb, and the studio ensemble's merciless swipes of classical concertos. And if you wonder how it can work in a set of high-energy disco, just compare it with Astaire's electrically quick "The Power of Love," an entirely different but equally British single; the link between Frankie's exhausting love howls and Astaire's blasts of surrender bridges the gap in beats per minute. Equally propelling is "The Ballad of 32"; here, Horn uses only synthesizer reverb, chants, and female moans to create a highly charged isolation. The arrangement is mood music, but Horn underdubs his reverb with suggestions of tympani, shouldering the tempo while the wordless moans of his singers suggest sweat. In disco terms "The Ballad of 32" is sleaze: sluggish female masturbation, as in the disco rubric "she don't need no man to give her satisfaction."

Unfortunately, in Frankie mythology "The Ballad of 32" means 32 women, and this means 32 women on display, not to be touched so much as watched. Frankie are not ashamed to be as crude, crass, and sexist as they can imagine; in concert they pursue insensitivity as if it were just another passion in the mix. And they are the first band to go out and perform high-energy dance music and its related forms in concert. On stage, Frankie do not play the full scores of their recorded versions: they drop the disco breaks, compress their song lengths, and feature the full cry of their guitar section in heart-of-rock-and-roll chords. At the Metro stop of their American tour they turned up the amps on their guitars and turned on the gas for fireworks and flash bombs, and then they did something the group's many doubters must reassess: they turned loose Holly Johnson.

Even on *Welcome to the Pleasuredome* Johnson's fiercely sustained yells and harsh high chants dominate, and define, Frankie's clash of joy and spite. In concert, Johnson is a punishing singer who abuses people's weaknesses and flings his short guy's macho all about him. At the Metro he affected a gay lisp and sang all night about anal penetration and oral gratification: not to state a sexual preference, but to put his power, as if it were a hex, on everyone he could. His buzzsaw distortions of tone recall John Lydon, just as his liberation of hates recalls Lydon's sense of future past; but he has no analysis at hand, and he lacks Lydon's cold blues feel for personal fate. In Johnson's raw, gouging, wound-opening voice there's no larger pessimism than pure, active rage — a rage big enough and puny enough to sing "The World Is My Oyster" (a movement in the "Welcome to the Pleasuredome" suite) and mean it, especially in the solo, where his voice reshapes as a laugh, a cackle. But the laugh break of "The World Is My Oyster"

Continued on page 11

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tenacious spirit that she is, she sometimes worries words and phrases to death. Jones wants to make movies on her records, always has.

Not that tracks like "Gravity" and the similarly oblique "Magazine" go down like *Annie Hall*. They're demanding, perhaps needlessly so, to follow as narratives. But Jones, who doesn't dwell on the obvious, declines to detail the pageant of romance; she wants to suggest its rich uncertainties, and she does. Here, she's your everyday West Coast art waif, frying up a mess of catfish in bed one minute, "roll-calling the passion" the next. Except for "Rorschachs," which she attended to alone, Jones co-produced the record with keyboard maestro James Newton Howard, who like his client can sometimes go overboard. But they check each other's eagerness, so the record streams in and out of its drama and its comedy, as on "The Real Thing," Jones's current and saving single, in which she advertises herself as a cruel date. On collected romantic considerations like "It Must Be Love" ("It must be love that whispers in my ear") and the suspended-in-impressionism "Deep Space (An Equestrienne in the Circus of the Falling Star)," Jones sings with a disarming ease for someone so mannered. And on the casual crunch of "Runaround," which has the bite and compression of the best rock and roll, she informs her boyfriend she doesn't appreciate the grief he gives her — "I could get this anyway," she points out. But Jones is like that: she expects even her tormentors to show some imagination. □

What ever quirks

Phoenix

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WBCN'S MOST PLAYED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON	LABEL
1	1	THE J. GEILS BAND	*You're Getting Even While I'm Getting Odd*	5	EMI
2	2	DURAN DURAN	*Arena*	4	Capitol
3	3	U2	*The Unforgettable Fire*	8	Island
4	4	PETER WOLF	*Lights Out*	15	EMI
8	5	BRUCE SPRINGSTEEN	*Born in the USA*	20	Columbia
9	6	DAVID BOWIE	*Tonight*	9	EMI
6	7	TOMMY SHAW	*Girls with Guns*	9	A&M
5	8	HALL AND OATES	*Big Bam Boom*	7	RCA
7	9	THE CARS	*Heartbeat City*	18	Elektra
11	10	JULIAN LENNON	*Valotte*	4	Atlantic
14	11	PRINCE	*Purple Rain*	17	Warner Bros.
19	12	THE DEL FUEGOS	*The Longest*	6	Slash
18	13	THE FIXX	*Phantoms*	18	MCA
17	14	THE HONEYDRIPPERS	*Volume One*	8	Es Paranza
12	15	GENERAL PUBLIC	*All the Rage*	6	I.R.S.
10	16	KISS	*Animalized*	4	Polydor
13	17	TWISTED SISTER	*Stay Hungry*	19	Atlantic
15	18	ROMEO VOID	*Instincts*	12	415/Columbia
16	19	JOAN JETT AND THE BLACKHEARTS	*Glorious Results of a Misspent Youth*	6	MCA
25	20	BRUCE COCKBURN	*Stealing Fire*	2	A&M
24	21	REO SPEEDWAGON	*Wheels Are Turnin'*	2	Epic
23	22	ROGER HODGSON	*The Eye of the Storm*	2	A&M
22	23	DEVO	*Shout*	4	Warner Bros.
—	24	DEEP PURPLE	*Perfect Strangers*	1	Mercury
20	25	VAN HALEN	*1984*	46	Warner Bros.

BOSTON'S MOST PURCHASED ALBUMS

1	1	PRINCE	*Purple Rain*	19	Warner Bros.
5	2	BRUCE SPRINGSTEEN	*Born in the USA*	20	Columbia
2	3	TINA TURNER	*Private Dancer*	18	Capitol
4	4	U2	*The Unforgettable Fire*	8	Island
3	5	DAVID BOWIE	*Tonight*	8	EMI
6	6	JULIAN LENNON	*Valotte*	4	Atlantic
8	7	HUEY LEWIS AND THE NEWS	*Sports*	55	Chrysalis
-	8	VARIOUS ARTISTS	*Teachers* (Soundtrack)	1	Capitol
9	9	THE HONEYDRIPPERS	*Volume One*	6	Atlantic
11	10	THE CARS	*Heartbeat City*	32	Elektra
10	11	HALL AND OATES	*Big Bam Boom*	6	RCA
13	12	PETER WOLF	*Lights Out*	14	EMI
12	13	BILLY OCEAN	*Suddenly*	6	Arista
14	14	CYNDI LAUPER	*She's So Unusual*	36	Portrait
15	15	LIONEL RICHIE	*Can't Slow Down*	58	Motown
18	16	TALKING HEADS	*Stop Making Sense*	3	Sire
16	17	PAUL McCARTNEY	*Give My Regards to Broad Street*	3	Columbia
17	18	CHAKA KHAN	*I Feel For You*	6	Warner Bros.
19	19	JOHN CAFFERTY BEAVER BROWN	*Eddie and the Cruisers* (Soundtrack)	13	Scotti Bros.
20	20	NEW EDITION	*Cool It Now*	3	MCA

WBCN'S MOST PLAYED SINGLES

THE KINKS	*Do It Again*	Arista
JULIE BROWN	*Homecoming Queen's Got a Gun*	Rhino
FOREIGNER	*I Want to Know What Love Is*	Atlantic

WBCN'S MOST PLAYED LOCAL MUSIC

THE SCHEMERS	*Valley of Love*	—
RED	*Hope in a Heartbeat*	Red
THE GLUONS	*Wild Skin*	—
BIG MATTRESS SONG OF THE WEEK:		
PHILIP BAILEY	*Easy Lover*	Columbia

WITH A BULLET

Selected by Mark Moses, *Boston Phoenix* Music Contributor

Surface Noise

1) "If It Happens Again" — UB40
2) "Children of the Ghetto" — Philip Bailey
3) "Sixteen Blue" — The Replacements
4) "God" — Prince
5) "All Cried Out" — Alison Moyet
6) "Tenderness" — General Public
7) "Mistake No. 3" — Culture Club
8) "Blue Line" — Let's Active
9) "Mr. Telephone Man" — New Edition
10) "Jump" — Aztec Camera

Below-the-surface Noise

1) Teddy Pendergrass's "You're My Choice Tonight" and selections from Archie Shepp's *Trouble in Mind* swirling in the background of Alan Rudolph's *Choose Me.*
2) Lee Perry's "Pussy I Cocky I Water" heard in John Sayles's *Brother from Another Planet.*
3) Lindsey Buckingham's "Go Insane" heard during a pool game on *Miami Vice.*

Live and on record

THE NEVILLE BROTHERS: COME IN FROM THE COLD

Truth is, the weather made me nervous. New Orleans musicians are notable for many virtues — hearty musical culture, the classic rock-and-roll rhythm, syncopation as a birthright, and a good-time ethic that suffuses even the most ethereal songs; but tolerance for the often associated vices of travel and cold weather aren't among them. New Orleans is an insular city whose residents, particularly its musicians, hate to leave (if you could eat the way New Orleans folks do, you too would stay put), and Sanders Theatre on a chilly Sunday night didn't exactly strike me as prime Neville Brothers territory. But with the closing of their favorite NOLA haunt, the tiny, much-lamented Tipitina's, and with the recent release of a live album, *Neville-ization* (Black Top), the brothers have probably been forced into the rigors of life on the road. They even looked cold when they ascended the stage. Still, it didn't take them long to warm up — by "Caravan," the fourth number, they were hot and stripping off layers of clothing for action. It hadn't taken the packed house even that long to get loose for the band.

Although the Neville Brothers have been a unit for only seven years, the four brothers are musicians as well-seasoned as gumbo. The band features Aaron Neville, one of the certified geniuses of soul singing; and the experience of brothers Art (the masterful keyboard player), Charles, and Cyril spans every form of New Orleans music of the last 30 years. Rhythm and blues, soul, funk, jazz, gospel — you name it and one or more of the Neville Brothers has been part of it. And yet technique is never substituted for expressiveness. At Sanders, the band made that point best with its set-closing medley, which began with the Nevilles' version of the New Orleans standard "Brother John/Iko Iko." "Iko Iko" has one of those rhythm patterns (like the Bo Diddley or Buddy Holly beats) that's part of the lifeblood of rock and roll. Instantly recognizable and potent, it was here given the kind of nuance that makes it timeless. The Nevilles then segued into Bobby Freeman's "Do You Wanna Dance," making it fit into the same rhythmic groove, reworking the vocals into call-and-response and four-part harmony, playing the oft-covered chestnut as if they owned it. That was followed by Hank Williams's "Jambalaya," which, with its "crawfish pie and filé gumbo," could easily be a New Orleans staple except that its history is pure honky-tonk. This too the Nevilles worked into the "Iko Iko" pattern, restating the original's essentials, remaining faithful to its spirit, but personalizing the number and recasting it into a new form. The result sounded as New-Orleans-bred as red beans and rice.

The Neville Brothers may have party sources, but they've learned a few things in their years in the biz. The set took exactly one hour, and the encore of "Fiyo on the Bayou" was tepid. So perhaps an hour is the right length for this ultimate bar band; after that the loping syncopation and complex harmonies blur. Which means that *Neville-ization* is the right length for continued home pleasure. It covers all the band's musical bases: R&B classic ("Fever") and contemporary ("Woman's Gotta Have It"), soul (Aaron's own "Tell It like It Is"), good-times funk ("Why You Wanna Hurt My Heart?"), jazz ("Caravan"), and Mardi Gras parade sounds ("Big Chief"). It's no trip to New Orleans, but with cold weather here for months to come, it's as close to these living legends as we're likely to get for a while.

— Howard Litwak

CHAKA KHAN: METAL MACHINE MUSIC

Chaka Khan's quest to distance her solo work from Rufus's sly, slinky funk led her into an electronic embrace with producer Arif Mardin two albums ago that yielded crossover dividends with upscale treatments of "We Can Work It Out" and a slew of jazz standards. And if she remains entranced with her electro-boogie wonderland, her new *I Feel for You* (Warner Bros.) largely abandons sophisticated cover material to cop the latest street beats. Mardin enlists no fewer than eight console collaborators, but his executive stewardship ensures a unified sound for *I Feel for You.* He's constructed a glistening metallic edifice of sound, true metal-machine music for life and love in highrise apartments where silk sheets and polished chrome dominate the decor. The full arrangements and rich melodic detail are so overwhelming that Khan's vocals often take on the desperate air of someone trapped in a penthouse prison of her own device.

Not that Mardin and company have neglected to provide her with a potential commercial blockbuster. Tossing the best-known voice in rap (Melle Mel) and a harmonica cameo from the Wonder man on top of the Prince-written title track is not exactly hedging your chart bets. The supporting writers and players are cream of the session world, and no matter how many stories removed from street level they may live, the music they create here does not come across as forced and calculated. On "I Feel for You," Khan extricates her singing from the electro-rococo arrangements and soars freely around the melody, but two other tunes could keep the hit string going. The lustrous, Mercedes-slick groove of "Eye to Eye" has "Made-in-LA" stamped all over it, but this tale of romantic discord is rife with the sophisticated, meaty hooks Khan relishes. The second number, a radical excursion, is John Robie's malevolent, one-man dismemberment of Gary Wright's "My Love Is Alive." Here the original's gentle awakening of passion is transformed into a desperate cry of affirmation as Khan comes to terms with the menacing sonic holocaust around her. At the close of the opening verse Robie explodes a volley of simulated scratching around Chaka's voice; this is the most powerful moment on the record.

It's apropos that the most wrenching track on *I Feel for You* should treat Khan's voice as another mechanical marvel, since Mardin has sculpted her solo sound into a paean to high-tech gloss. This is cold soul, far removed from the bittersweet lilt of "Ain't Nobody" and the ardent expressiveness that has characterized black music. Yet Mardin's skillful technical manipulation generates a heat that draws you back, notwithstanding the iceberg at the music's core.

Chaka Kahn will perform at Symphony Hall December 2nd.

— Don Snowden

Bands

Continued from page 1

well marked. In the course of numerous Boston gigs, these bands have seen their share of clubs so empty they could have bought drinks for the house and gotten change from a 20. Conversely, each of these musicians will tell you there are at least a couple of familiar faces at every in-town gig — the cult of the cult. Right now, the Del Fuegos are on top — after just one 45, their début album, *The Longest Day*, has appeared on Slash, a California independent label that's distributed nationally by Warner Bros. The Turbines put out "Wah Hey!"/"No Sure Bet" themselves this summer, and it's one of the fastest-selling local singles in both branches of Newbury Comics. As for Noonday Underground — well, they broke up more than a month ago (though three-quarters of the band will continue under the name Last Stand), and a couple of snappy radio tapes is better than no legacy at all. If you want to hear "Injun Joe," or "In Pain," your one bet is to tune in to the college stations that nest at the bottom of the FM dial.

To make it on a local level takes brazen assurance, quick wits, and thick hides. Also a taste for clannishness. Boston rock and roll may be inbred, but its players must eventually try to transcend it or be absorbed in it. Guitarist Dan Zanes and bassist Tom Lloyd have meandered toward the first alternative since they moved the Del Fuegos down from Concord, New Hampshire, in late '81. "We didn't know anyone who lived here," Zanes says, "but we thought Boston was the best scene around, so we got an apartment and started playing. Back then, no one was doing raw rock and roll." It took a passel of rowdy nights at now-defunct small clubs, like downtown's Cantones and Allston/Brighton's Underground, but eventually their mountain-tangy rockabilly rhythms found favor with the lowbrow punks, who recognized Dan's hound-dog moues and woe-be-gone-or-I'll-kill-you vocals for something of their own. The Del Fuegos picked up a manager, Lilli Denison, and the band built a rabid (albeit ragtag) following by playing wherever they could (tony clubs, tiny dives, house parties, even an MCI-Walpole concert). They weren't afraid to play under pseudonyms, for free, or to take lessons (Dan's younger brother Warren "Ork Boy" Zanes later joined; he studies guitar under the Blackjacks' Johnny Angel and Wild Kingdom's Rich Gilbert). "We were hungry for gigs," Zanes says. "Any gigs."

Drummer Woody Giessmann joined after his first band, the Embarrassment, broke up; Lloyd and the Zaneses are still on their first band. Dedication like that is kind of like marrying the person who relieves you of your virginity, but the Del Fuegos celebrated three years of horseplay harmony this autumn. And they're starting to get some returns. Last spring, after they'd gone into Boston post-punk auteur Rick Harte's Ace of Hearts studio, Slash A&R representatives started sniffing at their material. By summer, the group had driven out to Los Angeles to record with producer Mitchell Froom. (They also got themselves a mention in "American Beat '84," the Fleshtones song on the *Bachelor Party* soundtrack, and an amicable settlement with Harte. Good old boys, wherever they go.) Last month *The Longest Day* was released, and it promptly entered the rotation on many local and out-of-state college stations, as well as winning the obligatory low entry on WBCN's Most Played Album roster.

Longest Day isn't as headlong as their live shows; neither side of the album gets rolling until the last cuts, but songs like the spasmatic "Back Seat Nothing" and the dire "When the News Is On" capture the band's hell-raising boyishness, displaying a quartet of rudie country punks who are happy to bay a pretty harmony at the moon, or the klieg lights. And if you consider the discombobulation of their early gigs, *The Longest Day* shows laudable concision; the Fuegos may still be trying to fit C&W's rounded rhythms into the angular compartment of primal rock and roll, but they're nobody's strayed cats. They don't cling to any one genre long enough to beat it to death, and they're affably tickled with themselves on "Back Seat Nothing," for example. Here Zanes is wrapped around a lover's pushy little finger, and his only escape is to bitch harder than she does. This song is as bouncy as a '62 Dodge with cracked shocks, and Tom Lloyd's bass line and Giessmann's drum beat lope alongside Zanes's whine like faithful friends who remain circumspectly neutral. Car metaphors are near the front of Dan Zanes's hornbook, and the subjects of the Fuegos' attention seldom get as fleshed out as that hard-driving gal in "Back Seat Nothing." When Dan's proclaims he's "Missing You," you're at a loss to decide whether he's missing a drinking partner or a bed partner.

They show their more traditionally romantic side on "Anything You Want," a portentously slow ballad. On the album version there's a hint of swooning organ on the uptake — a little gospel touch that underlines the singer's attachment to his lover and emphasizes her implicit uncertainty about him. "I couldn't love no one else/With you on my mind," Zanes sings in his gravelly tenor, almost in a dream. "So don't worry about it baby/You're there all the time." His guitar line is as slow and deliberate as his devotion, but it pops into country cadences every time Lloyd slows his white-blues bass line. This number never fails to transform the Fuegos' typically semi-rowdy audience into a sea of arm-in-arm black leather jackets. After you watch everyone dance with everyone else during "Nervous and Shaky," the fans' melting over "Anything You Want" reminds you that the most wanton rockers probably yearn for a measure of stability — even monogamy — and that this group can provide it. The Del Fuegos are charting familiar seaways, and they've tried not to use fiberglass, aluminum, or any other non-traditional materials for their boat.

In much the same manner, Jack Hickey and John Hovorka, the guitar-playing Turbines, favor hollow-body electrics from the '50s. Big guitars like these might dwarf the customary neurasthenic rock-star physique, but the Turbines are as beefy as the rockabilly twang they savor. It's a twang that's more intellectual than prole: though drummer Fred Nazarro once drove a truck for Bethlehem Steel, the Turbines have mostly adopted their blue collars. Literally, in Hovorka's case — he prefers playing in a navy-blue janitor's shirt and night-watchman pants. He writes most of the Turbines' material, and his songs are fraught with the thinking man's burden — free-floating ennui with a soupçon of paranoia. The son of a Curry College professor, Hovorka was once a geology major at BU, and he currently toils in the silent stacks at the Northeastern University Library. But his songs are the work of a discriminating party hound. This summer the Turbines proved they could fill crucial, moderate-size clubs like the Rat as well as getting opening slots for the Blasters and the Violent Femmes in larger venues. And "Wah Hey!" is spreading beyond regional glee. "Friends of mine come back from upstate New York and Vassar College and tell me that 'Wah Hey!' is going over really well — and we never sent the record out there," bassist Dave Shibler muses.

"Wah Hey!" is Hovorka's rollicking tribute to halcyon boogie nights, with an off-kilter timing that's outright weird. In front of Hickey's raw guitar reverb, Hovorka sets the scene in a dumfounded monotone; he sees the party lights, coaxes his car to start, and heads on over to the show "down at the warehouse, by Doc's Café." His voice is that of a robust orator — the tune is almost incidental, but his extended "wa-a-a-a-*hey!*" on the chorus is deep and gruff, a basso *pro fun*. "Wah Hey!" is the apotheosis of the Turbines, who take their roadhouse blues with a dose of trash culture — collegiates manqués, they prefer an American mythology as seen by Edward Hopper. The dingy *Nighthawk* diners, factories, and two-lane highways of lost-America photobooks are Hovorka's inspiration. One of his hobbies is road-tripping to places like Cleveland. "That's great, all those massive buildings, vacant lots, and huge factories," he says fondly. "They're bigger than life."

Offstage, Hickey takes over the spokesman role; he manages the gigs and oversees business matters. He and Hovorka met in a previous band, Noise Pencil, which was avowedly arty; and he hopes the Turbines' robust trad rock will appeal to kids who are "still into heavy metal." Right now, the Turbines are sequestered in the Downtown Recorders studio, pulling together a tape of more than a half dozen of their current tunes. It

Continued on page 10

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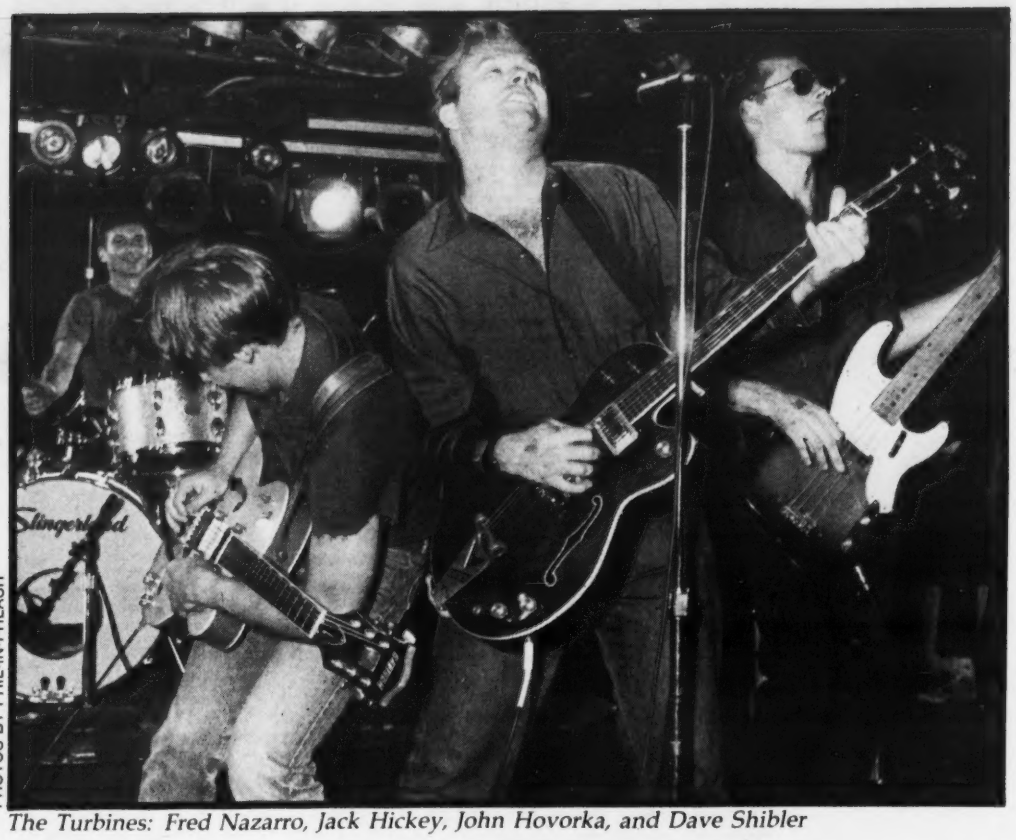


PHOTOS BY PHIL-IN-PHLASH

The Turbines: Fred Nazarro, Jack Hickey, John Hovorka, and Dave Shibler

Bands

Continued from page 9

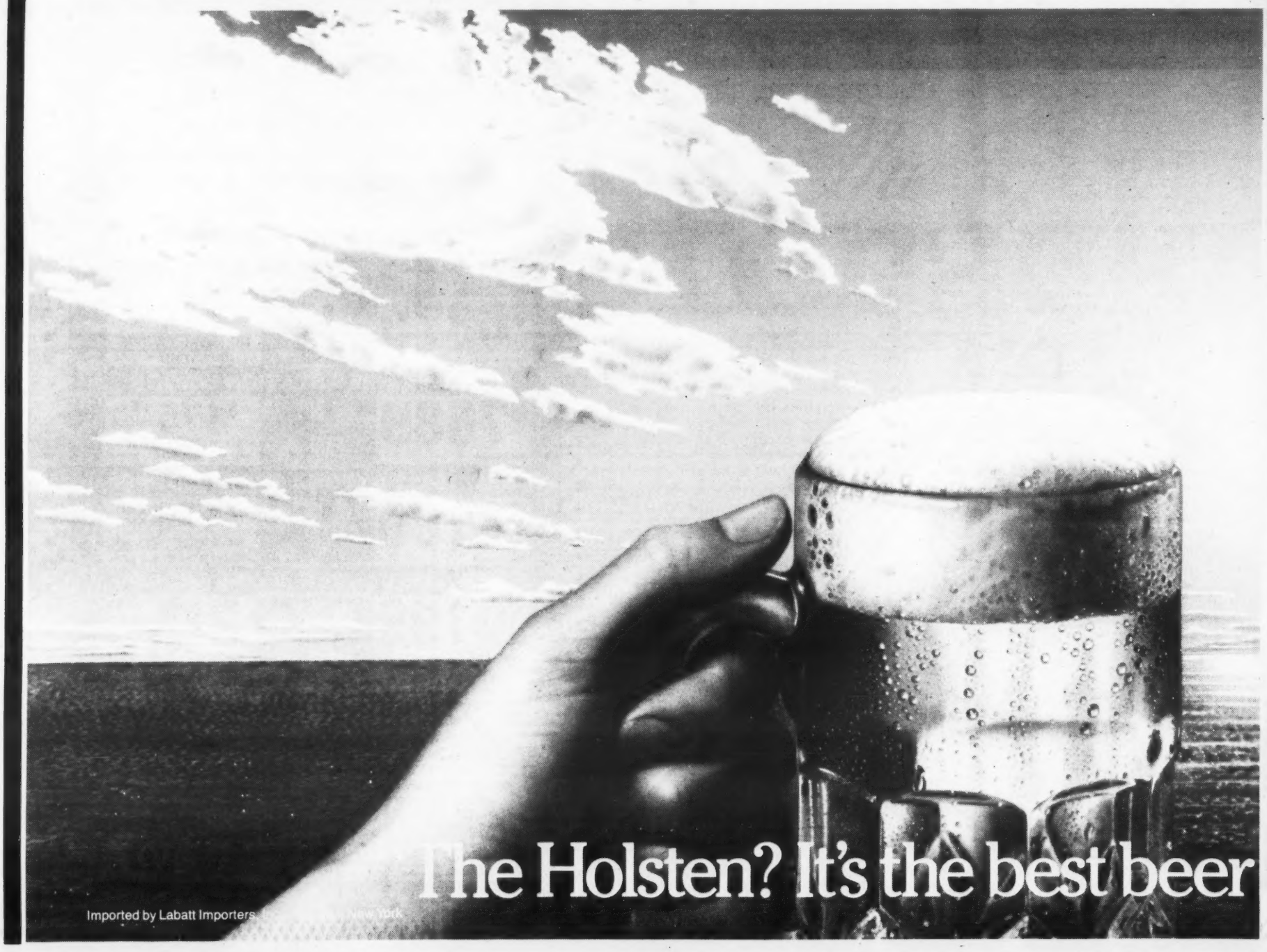
should be completed around the first of the year, and they plan to send copies out to A&R people, or maybe make their own EP, or maybe keep it as a radio tape. Or something. The Turbines' ultimate goal is a contract — for a large independent label with reliable distribution channels — that leaves room for them to control their own destiny. So far, their progress up the evolutionary ladder has been sure and steady — surer and steadier than the Del Fuegos', for example. "We've had some help from other bands, like the Neats' giving us a Friday-night opener. You have to earn it," Hickey says. "Yeah, but a record is the best way to publicize the band," adds Shibler.

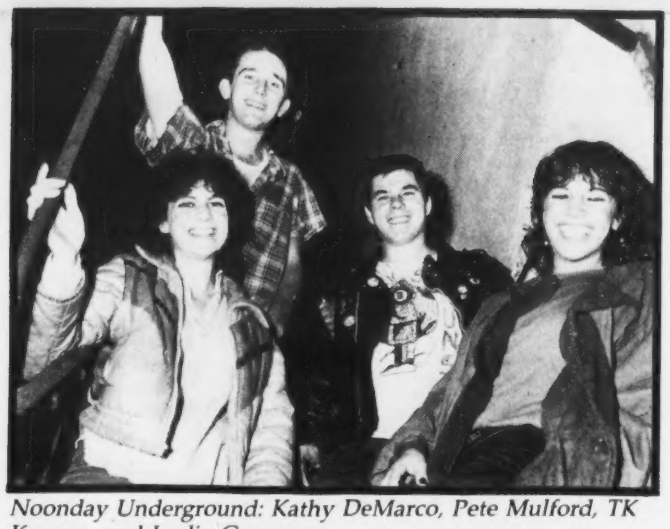
At this point in the struggle for success (which still requires day jobs), the stakes aren't high enough for bands to stop experimenting in public. The Turbines are settling into form, but they can keep a song as kinked as "I Get Excited," a mainstay in their live sets. It's as assured as "Wah Hey!" except that they're celebrating, er, homicide: "I drive my car to a total red sky," Hovorka gloats with rhymed fervor. "I drive on concrete/I wanna watch somebody *die*." At their shows, Hovorka declaims these lines with nary a wink skyward; it might sound like a sick joke on paper, but in Boston the arena's big enough for the Del Fuegos to play with Wilson Pickett or Hank Williams numbers, and for the Turbines to explore their most ghoulish impulses. But for the Fuegos, the next event is the marathon tour. Which is the acid test. Stay on the bus long enough, and every line you write ends up being about the white lines down the center of the road. Or, even worse, the tedium of being applauded wherever you go.

Of course that's no longer a danger for Noonday Underground, who were Boston's most sexually integrated working band. The rhythm section was two women, bassist Leslie Greene and drummer Kathy DeMarco, and the guitarists two men, Tommy "TK" Keenan and Pete Mulford. Most bands boast more than one songwriter and get along fine, but Noonday were Greene's band until Keenan joined, in May of 1983. Greene owns up to a predilection for heavy metal (actually "raw sound and pretty melodies"), and when Keenan poured his equally thunderous Stratocaster into the mix, Noonday more than doubled their assault. All four members are under 25, and equilibrium on stage was always a variable. Greene had the most professional voice, and her songs were polished — personal triumph-or-trauma songs like "In Pain" and "Your Touch." Keenan was the most adroit musician, and he kicked in political songs, about Reagan ("Scumguns") and the oppressed ("Injun Joe"), that made up in ferocity what they lacked in complexity.

Noonday were the first band for DeMarco and Mulford, a couple of suburban kids from the North Shore and Pennsylvania. Keenan grew up in Dorchester, and had logged time in a hardcore outfit — his experience rivalled New Yorker Greene's, and his songs and personality were as developed as hers. So with youth and energy on their side, Noonday began to rely more on breakaway excitement than a spirit of cooperation in their gigs. Keenan and Mulford would play up and down the necks of their guitars as if they were proving themselves to Jeff Beck. When Greene sang a solo, say on the "keeping you in and out of touch" line of "Your Touch," she'd throw a quaver and a crack in her voice that suggested untapped valkyrie soul. But there were problems. Strings broke in the middle of numbers; songs wobbled in and out of tune at an unpredictable rate. Early in the year, Greene asked former WLYN/WBOS DJ Randi Millman to manage the band, but Greene still considered herself the leader, though as the band rose in popularity, and the other members grew in confidence, that was less and less the case. Before this summer, when Noonday went into the studio to make a four-song radio tape with head Stomper Sal Baglio, the kids had never believed they were as good as they were. They continued to be inspired and defiantly sloppy, but they were adding songs to their repertoire that were too rugged to be destroyed by any fucking up.

One of the last chaotic shows was a Sunday night WERS *Live on Metrowave* set. At 8 that night DeMarco and Keenan were waiting for the rest of the band in the plushly carpeted studio in the Back Bay. Millman was recumbent on a couch, nervous about these last gigs because the band had a new project — namely, going on without Greene. But Keenan was excited, and he tried out a new song on her. "I stole it from 'Eve of Destruction,' but I can't stop playing it," he said before soaring into a buffeting run. Barring his strings with flawless dexterity, he turned the number into a series of precisely defined block chords, reining in the theme, playing it backward, even suggesting a bass line. Mulford would have to figure out the rhythm part because Noonday would be playing it without Leslie. Breathless at the end of





Noonday Underground: Kathy DeMarco, Pete Mulford, TK Keenan, and Leslie Greene

the song, he and Randi were beaming at each other. "It's coming left and right, Randi," he muttered excitedly, gaining confidence with each short, burred flourish.

Noonday settled into the studio for the 9:30 broadcast, and as usual DeMarco grounded the band with '70s hard-rock influences mixed with military precision (in the band's homemade press dossier, she lists the Stoneham High School Marching Band as her previous project). "Injun Joe" is Keenan's simplistic but fiercely attacking paean to displaced Native Americans, and it's the most striking cut on their final four-song radio tape. At WERS, it featured typically imaginative turns — DeMarco started with a stately pseudo-Indian rhythm (popularly known as the Hamm's beat) on her floor tom, and Keenan and Mulford added a note-bending melody moan in tandem that's a call-and-response of misery. The beginning was as ragged as the rest of the set had been and would be, but this song heated up, and fast, the way primal hardcore can suddenly become a rock-and-roll inferno. Greene's confident, seasoned voice entered on the chorus of "Poor Injun Joe!", and Keenan followed with a spray of glottal "ah-ah-ah-ah-ah"s that on a snoozy Sunday at 'ERS sounded abrasive indeed. And then TK broke yet another string.

The tension at the station was magnified catastrophically at what everyone thought would be the band's final gig, at Jumpin' Jack Flash, a week or so later. The crowd had been indifferent to the opener, the Rockin' Bobcats, and the toughs had already started filing in for the last band, the frankly bombastic F.U.'s. Greene stood at stage left and attempted to get through her bass lines, despite the well-meaning interference of ringside friends who all too frequently hopped on stage and kissed her cheek. Suddenly a couple of dopes from the audience crowded around Keenan and appeared to yank the cord from his Stratocaster. "Injun Joe" was reaching a climax, and he was about to riffle off his ah-ah-ah-ah-ahs. His face contorted into a mask of loathing and frustration, and he did the unthinkable: wrenching his Strat off, he heaved it into an amp. Mulford looked up surprised but didn't miss his notes. Noonday had been through enough — enough arguments, accusations, and ill will, not to mention cooperation under fire — to keep wailing.

And so they will, as Last Stand, and whatever project Leslie Greene starts up next. Once again, in the geometric breakdown of bands, the scene has lost one combo of undeniable quality, and gained two of (so far) unknown merit. That's rock business as usual — potential, disappointment and discovery are what local scenes everywhere are about. But the Del Fuegos are breaking out of the incubator, and the Turbines will likely follow them soon. And what distinguishes these two bands from the breakouts that preceded them is their rough surfaces and flashy undercarriages. Five years ago, the premium was on being smooth, and for the past decade Boston has prided itself on its slick, media-conscious bands: J. Geils, Aerosmith, Boston, and the Cars. In the meantime, another tradition in Boston grew up — with punk and hardcore waiting to strip corpulent new-wave flesh from bones. Oh, the glossy dynasty hasn't been overthrown — in the last year, Face to Face and 'Til Tuesday scored major-label deals. But the blank generation lives on, too, with college radio, small clubs and scrappy indie labels holding their own — and occasionally snagging a band like the Del Fuegos, or Mission of Burma before them. It's such a free-for-all now that there are fewer rules than ever. These days, fans understand you don't have to be flashy to be classy, or sloppy to be sincere. Better still, there's still time to make up your audience as you go along. □

Culture

Continued from page 6

on *The Tonight Show* swapping bargain-hunting tips with Joan Rivers. In a canny appraisal of the American public, George has decided it's better to follow Liberace than the New York Dolls. Hell, mothers who would probably have paraded against him 10 years ago now buy their tykes "Boy Snoopy" plush toys — Snoopy with George's dreadlocks. One thing George O'Dowd is not dumb, and he's undoubtedly observed that though pop stardom in Britain is almost always a three-year deal, *Tonight Show* regulars live forever (hello, Charles Nelson Riley!). Moreover, once a certain segment of the American public "adopts" you, you're a star forever (hello, Barry Manilow). So it's useless to complain about Culture Club's shift toward blandness. That's where the money is. □

Frankie

Continued from page 7

fades into the murk, for Frankie's work is as nasty as it is exuberant. The video accompanying "Two Tribes" illustrates the song's lyrics of nuclear holocaust not with an orphaned baby's cry but by showing Chernenko and Reagan look-alikes grabbing each other's testicles in a chalk-filled wrestling ring. Frankie go for what's cheaply nasty even in sex: at the close of their Metro show, as they reprised "Relax (Don't Do It)," they staged four of the most tawdrily dressed female fatties that ever pigged out a frat party. I took this display as pure (or impure) sexist glorification, but I think I was wrong; Frankie intended nothing more than to show that women, at the summation point, are just as ugly and off-putting as anything else in or imposed upon God's creation. Including Holly Johnson, the voice and the performer.

The voracious speed that culminates in devouring nastiness in this group's music challenges high-energy dance music to the core. High-energy music assumes that the sordidness of sex is the inescapable bride of rapturous passions; its suspense — and its imperative — derives from the rapidity with which the high-energy hero or heroine dashes from passion to passion one step (or less) ahead of the consequences. In such female high-energy hits as Charade's "Break Me," Astaire's "The Power of Love," and Hazell Dean's "Wherever I Go (Whatever I Do)," the frantic cries or restrained sighs of the singer are measured against the lethal electric onrush of the rhythm, and coexistence and a certain dignity are achieved; but in the grasping, maniacal hurtfulness of Frankie's high energy — in the solid noise and firestorms of the band's songs — coexistence is trampled down. In Frankie's world there's room only for one, for a single self. Their world is indeed an oyster, and an oyster is soon eaten. And doubters think that Frankie have nothing to say, nothing to tell us, nothing to add to the techniques by which conclusions about the world are stated in melody and rhythm. □

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The Ground Round

Gigi

Continued from page 4

Trouble is, Jourdan, though in his 60s, appears much too young and spry for the aged-rogue role of Honoré Lachailles. Chevalier's grandfatherly suavité becomes a boyish lechery far less attractive; and when Jourdan sings "Thank Heaven for Little Girls," you think of Humbert Humbert. Whereas Chevalier's cane seemed appropriate, Jourdan's, busily twirled and gesticulated with, makes him look like a drum major. But if the character is underaged, the performer compensates by overacting — smiling as if possessed, jerking himself about like Howdy Doody, figuratively nudging the audience with every wink and grimace. What's more, Jourdan, whose singing is both breathy and ill-synched with the amplification, seems to know he's miscast: when he launches into "I'm Glad I'm Not Young Anymore," he laughs outright, as if sharing a preposterous joke with all of us who know his movie Gaston was really a Gallic Dorian Gray.

One wonders why the producers did not enlist Leslie Caron, who's alive and well and recently toured in *On Your Toes*, to give us a menopausal Gigi as either Mamita (the Hermione Gingold role) or that doyenne of the demimonde, Aunt Alicia (Isabel Jeans on celluloid). Instead, erstwhile ballerina and *One Life To Live*-er Taina Elg brings to Gigi's grandmother an incongruous Finnish inflection and, in Mamita's scenes with old flame Honoré, the dual shimmer of tenderness and irony that casts the only flicker of Colette on the proceedings. And Betsy Palmer, though too much the floozy as Alicia, teaches Gigi the business of pleasure with easy, authoritarian aplomb. "Wait for the first-class jewels," the fading courtesan counsels her charge with the intensity of a Mother Superior, "hold onto your ideals." And in the sly negotiation of Gigi's courtesan contract, she makes a case for Alicia as the Marvin Mitchelson of her time.

Filling Jourdan's footwear as Gaston, that wealthy gadabout to whom the high life is "a bore," Tom Hewitt is about as wooden as a shoe tree, but he sings well and registers as sincere. Moreover, he survives the dreadful moments during which his swoony rendition of the title song is backed by a puny but nonetheless hoky fireworks display. And Lisa Howard, as the girl whose "sparkle turned to fire" renders the Paris sky a Fourth of July manifestation of love's short fuse, is loose-limbed and likable — though her performance is marred by a sort of Riviera Rican accent that strives like a Freixenet bubbly to be French.

As for the Lerner and Loewe score, presumably the evening's raison d'être, it's both pleasant and familiar. In fact, it's doubly familiar, since so many of the songs evoke not only the *Gigi* of yore but also the lyricist and composer's 1956 hit, *My Fair Lady*. And certainly the music, like some rickety twin engine fueled by melody and nostalgia, cannot get the musical off the ground by itself. So *Gigi* remains, for all its gratitudinous invocations of heaven, decidedly earthbound. Under Dallett Norris's workmanlike direction, it seems slight, creaky, and terribly middle-rent — its winsome magic more of a disappearing act than one remembers. The chorus is pastel-hued and frolicsome, but it wouldn't fill a corner of Maxim's on the night they invented Budweiser. The storybook scenery moves facilely, but it resembles not so much Paris all atwinkle as gangly plants with

streetlight blooms. And the strained tableaux of Norris and Kathryn Kendall are like last-minute understudies going on for the choreography. *Gigi* strives hard to marry sentiment and sophistication. But here the liaison seems less blissful than shotgun. And the production has less the aura of the demimonde than of the demi-heart. □

Spoken

Continued from page 5

She Spoken wants to clarify the relationship between myth and life — which is difficult when the show keeps tossing the myths together like some crazy salad.

Separating the monologues would also have made it easier to appreciate the passionate performances of two of the actresses, Kayla Black and Daina Robins. Robins's Laura in particular is a memorable figure: she shuffles around the playing area like one of Brueghel's mad women, with her hair frizzed out in a black aureole. Of course, it's to the actress's advantage that Laura's speeches have the most to do with the show's announced themes: she complains to Petrarch that, in turning her into a poetic ideal of love, he strangled her existence. "My husband — he looked at me as if I was a statue," she says. "I had two admirers, but no husband — and no lover." The Laura here is one Laura de Noves, who may or may not have been the subject of Petrarch's verse (some hold that the poet addressed a Laura of his own devising — the matter is in learned dispute). "Did I really live? Or did you just make me up?" she cries at the end of the evening. It's typical of the strengths and weaknesses of *Had She Spoken* that, for all the power in Robins's possessed delivery, the question falls flat: it means so much to Laura but so little to the other women, who are more obviously real or fictional. Less adaptation might have made more sense: it's good to hear these silent or silenced women talking — but not all at once, please. □

Philly

Continued from page 4

O'Donnell.

Sire and son communicate little, and never freely; and the playwright uses the resulting tension to split Gar literally in two. Public Gar carries on the business of the play like a normal character while Private Gar, unseen by anyone on stage, cavorts about commenting on all and sundry. When Private isn't arguing or bantering with Public, he mocks the others and urges Public, with limited success, to open up to the old man before it's too late. He encourages the imminent emigrant to dream of becoming an eminent immigrant. And despite his odd role, Private Gar blends in so smoothly that the play retains the flavor of conventional melodrama while availing itself of a ready source of irony — one of the author's means of dissipating the sentimentality that tends to collect around scenes of rejection or leavetaking. Such countermeasures are needed, especially given the presence of Madge, the O'Donnells' aged, crusty/kind, arthritic but loyal housekeeper. In the absorbing and gently humorous production at the Charlestown Working Theatre, Mary Klug works too hard at the unnecessary: making Madge lovable. Her twisted posture and pained walk are overdone, and her resolute self-denial calls attention to itself with exaggerated facial accents. She's touching at the end, though, when swallowing disappointing news.

In contrast to Madge, the other characters are dusted in humanizing ambiguity. Take S.B., for instance: does the old SOB have any affection for his son, and if so, why won't he show it? Does he still feel resentful about the death of Gar's mother (soon after the boy's birth), or is he just a cold fish? Dick McGoldrick's matter-of-fact answer leans toward the latter, which makes the man, and consequently the play, less interesting; this S.B. could use some heating up. Then there's Friel's schoolmaster, who, though reported to be drowning his career in a bottle, cuts a sympathetic figure as he drops by to present Gar a volume of his privately printed poems. Phillip Alibrandi's Master Boyle betrays no trace of booze, however; he's undilutedly pathetic, and except from hearsay, we don't know why. But sometimes what we don't know fascinates — as when (in a flashback) Gar and his sweetheart make matrimonial plans that don't pan out and we're left unsure whether Kate was merely stringing him along or was a victim of her socially conscious father's machinations. One way or the other, Sara Chazen, flirtatious but innocent, sculpts a chaste and chastened figure in her two brief appearances. Tom Vittorioso as Ned, the loutish leader of Gar's drinking crowd, finds a sensitive balance between sorrow (helpless gestures) and resentment (vocal aloofness), and Peg Flaherty makes the American aunt a crackling blend of the maudlin and the loopy.

Friel has also taken particular care to endow both Gars with conflicting impulses. Private is seized with agony as the moment of departure nears and no words of affection have passed between father and son, no acknowledgment of their impending separation. And Public seems torn between his desire to see the brave new world and his need to shake things up in the old one, in particular to jar his father's complacency. As Private, Kieran Brennan, skillfully using his native lilt, is a slippery Puck of an alter ego who sobers up convincingly at the end. Curt Miller's Public is heavy on the wide-eyed, high-pitched Irish ingenuousness, but he's affecting as he watches his own indifference yield and stiffen. Nora Hussey fondles the play's humor and at the same time strokes its pathos — boldly but not insistently. She fails to elicit enough tension between S.B. and the Gars (more elaborate stage business would help), but otherwise her ear is sharp to the intonations of pain. Under her direction *Philadelphia, Here I Come!* is revealed as a tender, ironic gloss on the title song's second line: "Right back where I started from." □

Durang

Continued from page 4

on which black and white mock-formal portraits are projected — Edith and Robert embracing, Summers smiling thinly, small piles of crushed potato chips. Potato chips? Maybe they're meant to represent communion wafers, but there's no wine to make Jane's explanation of her inertia easier to swallow. Apparently it stems from her attendance, as a child, at a production of *Peter Pan* in which the actress playing Pan told the kids they had not clapped hard enough to save Tinker Bell. This crucial reminiscence of helplessness and guilt is hilarious, and Epps summons it up with a sanguine measure of enlightened drollery — she's on the verge of cracking her problem. Alas, just as she's about to be saved, her shrink and her parents desert her. But not before Edith invents mucilage. Silly? You bet, but the New Ehrlich actors — particularly Brandon Toropov as a weedy, probing male Summers and Adele G. Sands as his husky, transvestite-voiced female counterpart — rattle along blithely. The play ends with a blackout in which a single dot of white light remains frozen on the back screen. Has the TV been turned off or Tinker Bell resurrected?

The Nature & Purpose of the Universe presents a bit more in the way of staging, if not coherence. I loved set designer Jane Hillier's white, chunky table and stools, all of which have parallelogram surfaces; it's as if they were built with a presupposed perspective as skewed as Durang's. The scenery also comprises projected, Thurberesque line drawings of hapless housewife Eleanor Mann's gradually decaying suburban kitchen. *Nature & Purpose* is narrated by Ronald, an "agent of God," and it concerns itself with Eleanor's domestic odyssey — a Mittyesque progression of events that might confound even Mary Hartman. Suffice to say that her three sons, unlike Fred MacMurray's, are a dope pusher, a pansy, and a castrato. Her husband, Steve, stomps around in boxer shorts and, between complaints about his wife's housework, helps a radical nun to usurp the papacy. Eleanor finds her day difficult to endure until Ronald, pretending to be a Fuller Brush man, offers hope among his

Continued on page 14

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Durang

Continued from page 13

wares. But if such springs eternal, it can be nipped in the bud. Eleanor is transplanted not to heaven but to nippy Iceland, where Steve installs her in a self-defrosting igloo. No more housework, and she still wants to die.

Sophie Parker's Eleanor wears a cartoon-like cone-shaped quilted housecoat — she resembles one of those punch-'em inflatable toys. But her face is all zombie tolerance: Imogene Coco before Sid seized her. And if *Nature & Purpose* is much more elaborate than *'dentity Crisis*, it quavers between farce and cartoon. Eleanor is repeatedly assaulted by her family and others, and the violence is broad, surreal. The family dialogue, especially when it consists of bitching over breakfast, can be frighteningly funny — Donald the dope pusher greets the folks with a "Hi Mom! Where's my spare hypodermic?" But the plot has to congeal, or at least to thicken, before Durang can graduate from sophomorics to Sister Mary Ignatius's class. □

Anderson

Continued from page 5

colors: black, white, and shades of gray and violet, all of which give the painting a chilly feel. But like his other works, this one achieves an illusion of searing light by dropping out middle values and heightening all contrasts. (Actually, middle values do figure in *Perfect Mom No. 4*, and in several other pictures, but the sense of blazing horizontal light is still predominant.) Playing with the intensity of illusionistic light is just one more way Anderson has of disorienting the eye and mind while sucking them into the space of his pictures.

There is a kind of zany grandeur to these paintings that makes them seem larger than the spaces in which they hang. Moreover, they're suffused with a sinister humor, almost a protective emotional coloration the artist has developed after growing up in media-nuked America. Anderson's pictures are war games for imaginations embattled by engagement with late-20th-century life. Top heavy with absurd complexities, they seem about to explode with the energy they generate. Unlike so much that passes for important painting now, they have the expansiveness and improbability of genuine visions. Anderson can sustain a feeling of spontaneous invention through an entire show's worth — indeed, several years' worth — of work without ever becoming shrill, inflated, or didactic.

* * *

Considerably lower-key but still significant in recent American art history is the work of Robert Zakanitch, which can be seen at the Harcus Gallery (through December 5). One of the first artists to be dubbed a "pattern painter" in the early '70s, Zakanitch typically fills his canvases with highly designed, though not highly finished, configurations of simple image elements like leaves or flowers, configurations that call to mind wallpaper patterns. The new works, like his earlier pictures, strike a nice balance between the regularity of a repetitive structure and the looseness of their execution. Perhaps their most pleasing aspect is color; it may be on the sweet side, but Zakanitch is careful to keep it from cloying.

One of the first signs of reaction against the predominance of Minimalist sensibility, "pattern painting" was a new brand of complication; there was nothing particularly personal or expressionistic about it, but it did open the door to a lot of choices for the painter. In the early '70s decoration was still shunned as the kiss of superficiality, and so Zakanitch's pictures were a pleasant surprise. Now, curiously, he seems to be moving in the opposite direction. His new paintings are more severe — though not very severe, mind you — than many of the earlier ones; and the floral patterns tend to be occluded by bolder, simpler, more abstract areas. This process is most attractive in a *Black Cherries*, in which the black ground underlying a field of voluptuous cherries gradually turns into a patchwork of negative spaces defining a kind of basket-weave grid at the top of the canvas.

If some of the lushness has gone out of Zakanitch's work, his touch is looser than ever. Perhaps we are seeing in his work signs of the trend toward the cleaner, stricter aesthetic that the great efflorescence of "personal" style and technique in '70s art is bound to generate. If such a movement is underway in the nerves and studios of artists now, I'm more curious to see how it will register in Anderson's pictures than in Zakanitch's. Still, Zakanitch is an accomplished painter, and his work deserves a look. □

Trailers

Continued from page 3

year-old Billy alone and tells him that, contrary to what he may believe, Santa Claus punishes as well as rewards. On the way home, the family is waylaid by a gun-toting robber disguised as a Santa who shoots down mom and dad. As if not traumatized enough already, Billy is entrusted to the care of an overly strict Mother Superior for the next 12 years. His only solace is provided by young Sister Margaret; under her care, he grows into a strapping youth. Everything is okay until, while working his first job at a toy store, Billy is drafted into Santa duty. Then he goes nuts. There are three deaths by shooting, a throat slashing, a death by hammer blows, a stabbing, a strangulation (with Christmas-tree lights), a death by bow and arrow, a fantasy stabbing, an impaling (on reindeer antlers), a defenestration, and a decapitation (with an ax). None of this, however, is state-of-the-art gore — they're just off-screen effects supplemented by insert shots that left a Saturday matinee crowd noticeably disappointed.

The lack of guts in *Silent Night, Deadly Night* isn't just an effects problem. Even bad slasher movies can be scary, but they have to be more than a commercial gambit. Sellier could have taken the Sister Mary Ignatius route with his nuns, but he soft-pedals his own humor, as if he were afraid of losing his audience. He even pulls back on what are obviously in-jokes — preventing, for example, the nuns from becoming the deathly avengers they're apparently set up to be. When you're afraid of offending an audience that's there to be offended, you might as well bury the hatchet. *At the Pi Alley.*

— Henry Sheehan

NIGHT OF THE COMET

People in movies don't always think things through. In *Night of the Comet*, a comet that passed by earth once before is about to do so again. Scientists keep saying that the last time the comet appeared, the dinosaurs disappeared, but even they don't seem to make the connection. Just as you'd expect, everyone turns out to see the comet when it reappears, and just as you'd expect, everyone turns into little piles of colored dust. Everyone, that is,

except for a couple of teenage girls, a truckdriver, some mad scientists, and a bunch of ugly, ex-human monsters. If the plot sounds familiar, it should. Back in the '50s, Richard Matheson wrote a book, *I Am Legend*, with many of the same ingredients; it was made into the films *The Last Man on Earth* and *The Omega Man*. George Romero's *Living Dead* movies share something of the same premise (not to mention their host of cheap imitators). What *Night of the Comet* adds is a soupçon of giddy adolescence; only briefly, do the characters in the movie think that what's happened is a tragedy. For the most part, survival is a kick. It does have energy, even if it doesn't have much else.

First-time feature director Thom Eberhardt has trouble kneading the film's parts together. After a half hour we think we're in for another gruesome 90 minutes, whereupon he throws in extended comic relief. Then back to the gruesomeness, then a few more yoks. By the time Eberhardt gets down to what should be the most horrifying section, he's tipped his hand. We can't take the action very seriously, and he's already used up his battery of special make-up effects; there's nothing left to shock us. Eberhardt's also not above shameless manipulation of fantasy sequences — he lies outright to the audience for a few thrills. Perhaps worst of all, there's a rock video to a cover version of "Girls Just Want To Have Fun."

All the same, *Comet* has a likable insouciance. Its teenage-sister heroines are unapologetically glad that their wicked stepmother got cometized, and the principal mad scientists (played by Geoffrey Lewis and Mary Woronov) are cranky, absent-minded, and overtired — which is probably what made them mad in the first place. When Mary Woronov traps one of the heroes, holds him off with a gun, and says, "I was going to tell you something but I can't remember what it was," she's speaking for supporting players everywhere who are sick and tired of having to remind the stars what the hell is going on anyway. *In the suburbs.*

— Henry Sheehan

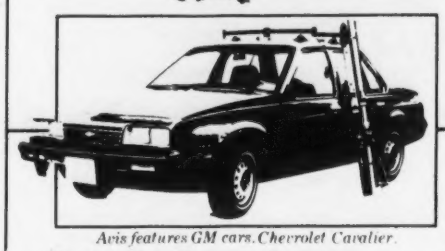
State

Continued from page 3

Fund of Boston, died earlier this month at 53. Ballotti had directed the community foundation (which, with its $115 million endowment, is the largest in New England) for the past six years. He became its director after serving as managing editor of *Daedalus*, the journal of the American Academy of Arts and Sciences. Under his direction, the 70-year-old Permanent Charity Fund (the second-oldest community foundation in the country) continued as a leader in philanthropy to the arts.

The last time we spoke, Ballotti discussed the frustration of grant-making under the reign of Reagan, noting that even Permanent Charity's annual $9 million grant budget was stretched thin by demands from arts groups, social-service agencies, and schools. His arts background made him particularly sympathetic to the city's cultural institutions — most count Permanent Charity among their largest supporters; but he always wanted a fair share for social needs.

Somehow he managed it, and at the same time he managed to be gracious, accessible, and good-humored. No matter how dire the situation of underfunded arts groups seems, it's always possible to imagine a worse state of affairs: if people like Geno Ballotti aren't around to help. He will be missed. □



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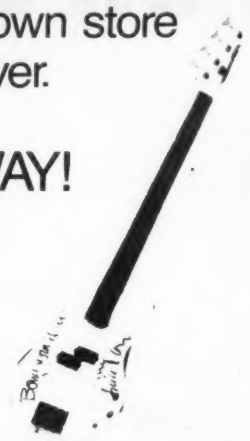

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Hot dots

by Clif Garboden

SATURDAY

11:00 a.m. (56) Star Trek, "Court Martial."
Noon (7) Football. Army vs. Navy.
Noon (56) The Creature from the Black Lake (movie). It's into the Louisiana swamps they go — objective: to bother some poor mutant who would have been better left alone.
12:30 (5) Football. BC vs. Holy Cross.
2:00 (2) Nova: *Space Women.* Repeated from last week. Profiles of women astronauts — Sally Ride and her sisters in the stars.
3:00 (2) Nature: *On the Tracks of the Wild Otter.* Repeated from last week. A close look at the playful lives of one of Mother Nature's genuinely cute creations.
3:30 (5) Football. Florida vs. Florida State.
3:30 (7) Basketball. Oklahoma vs. Illinois.
5:30 (2) The Snow Queen. An ice-ballet version of Hans Christian Andersen's classic, if a little weird, fantasy. Featured skaters include John Curry, Dorothy Hamill, and Janet Lynn.
7:00 (5) The 1984 Heisman Trophy Award. Live from New York's Downtown Athletic Club, the presentation of the 50th annual prize.
7:30 (44) The Shakespeare Plays: *Much Ado About Nothing.* Repeated from last week. Further proof that love and misunderstanding don't make it together.
8:00 (2) Liberace in Las Vegas. Together again. Candelabra king Liberace teams up with the Ballet Folklórico de Méjico for a campout in Vegas. To be repeated on Sunday at 6:30 p.m.
8:00 (4) Basketball. The Celts vs. the Cleveland Cavaliers.
9:30 (2) Elvis (movie). Kurt Russell plays the King in this TV movie biography. Also starring Shelley Winters, Pat Hingle, and Season Hubley. Sort of *The Glenn Miller Story* for our time.
11:00 (38) The Twilight Zone, "The Jungle."
11:00 (56) Knute Rockne: All American (movie). With Pat O'Brien and President Ray Gun. Romanticized football stuff with the scene you've heard about all your life no doubt edited out for legal reasons by the Gipper's kin.
11:30 (38) The Terry Fox Story (movie). Robert Duvall and Christopher Makepeace star in this repeated feature film about a man who loses a leg to cancer then runs across Canada to publicize the need for continued cancer research.

SUNDAY

10:30 a.m. (38) The March of the Wooden Soldiers (movie). Victor Herbert and Laurel and Hardy make a poor mix in this 1934 kids' movie that kids don't understand.
11:00 a.m. (2) Survival Special: *Lights! Action! Africa!* Repeated from last week. How the famous Root family takes such good wildlife movies.
Noon (56) The Egg and I (movie). Claudette Colbert and Fred MacMurray star in the marital comedy about a couple who buy a chicken farm.
1:00 (7) Football. The New York Giants vs. the New York Jets.
2:00 (2) Harry S Truman: Plain Speaking. *St. Elsewhere*'s Ed Flanders does a one-man Truman. Colorful of tongue. Also the last president whom the voters understood when he talked.
3:00 (2) The Greatest Adventure: The Story of Man's Voyage to the Moon. A history of our ventures out of the atmosphere, from Goddard's rocket experiments through mid-'60s orbiting to Apollo 11's touchdown in the lunar dust. With astronaut interviews and a chat with Tom Wolfe.
4:00 (2) The Weavers: Wasn't That a Time. Old folkies together again on stage. A nice concert for those who appreciate such things. Pete Seeger, Lee Hays, Ronnie Gilbert, and Fred Hellerman show us what a time they had.
4:00 (4) Football. The Los Angeles Raiders vs. the Miami Dolphins.
5:30 (2) Tom Rush at Symphony Hall. Bits and pieces from a New Year's concert featuring Rush with Emmylou Harris, David Bromberg, and David Buskin and Robin Batteau apparently performing together without much preparation.
6:00 (38) Scrooge (movie). Albert Finney, Alec Guinness, and Dame Edith Evans star in the 1970 musical from Dickens. Shake it, Ebenezer.
6:30 (2) Liberace in Vegas. Repeated from Saturday at 8 p.m.
8:00 (2) Nature: *Winter Days.* How animals survive the months from December to spring.
8:00 (38) Rollover (movie). Jane Fonda and Kris Kristofferson star in the story of a widow who takes over her husband's business and finds out where the pin money has been coming from.
8:00 (7) Kenny and Dolly: A Christmas To Remember. That's the team of Rogers and Parton. We don't remember them under our tree.
8:00 (56) Blood and Honor (movie), part one. A drama about Nazi Germany's seduction of its youth. More on Monday starting at 8 p.m.
9:00 (2) Masterpiece Theatre: *The Barchester Chronicles,* part six. In which all the candidates for dean attend the squire's annual garden party.
9:00 (5) Escape from Alcatraz (movie). Clint Eastwood and Patrick McGoohan star in a tense 1979 prison flick about one con's impossible dream.
9:00 (7) Circus of the Stars. Hollywood types whose agents can't get them anything safe to do try their hands at big-top tricks.
10:00 (2) Mystery: *Agatha Christie's Partners in Crime: The Affair of the Pink Pearl.* Repeated from last week. A middle-class couple escape their life of leisure to open a detective agency.
10:30 (38) Ask the Manager. How come our set of Lionel trains made in 1949 still works but our 1977 car won't start on a cold day?
11:00 (2) The Top-Secret Life of Edgar Briggs: *The Courier.* In which our bumbling hero ferrets out a spook from the ranks of a symphony orchestra.
11:00 (56) The Fighting 69th (movie). Faith in war, with James Cagney and Pat O'Brien.

MONDAY

7:30 (38) Hockey. The Bruins vs. the Quebec Nordiques.
8:00 (2) The Making of Indiana Jones. Actually of the movie *Indiana Jones and the Temple of Doom.* Another movie-hype special from Lucas and Spielberg. Everything you need to know except that the movie in question was sufficiently unpopular that the spinoff toys are on remainder in the shops.
8:00 (56) Blood and Honor (movie), part two. The conclusion.
9:00 (2) The Corn Is Green. A 1979 special featuring Katharine Hepburn under the direction of George Cukor playing a schoolteacher in a Welsh mining town at the turn of the century who singles out one of her lads for sophistication.
9:00 (4) Children in the Crossfire (movie). A movie inspired by the work of Ireland's Children's Committee of Ten, an organization that plucks Protestant and Catholic kids from their Ulster home environments and sends them to the US for six weeks, where if nothing else, nobody's going to ask them to deliver package bombs. Starring *Hill Street*'s Charles Haid and four non-actor kids from Northern Ireland.
9:00 (5) Football. The Chicago Bears vs. the San Diego Chargers.

TUESDAY

8:00 (38) Eleanor and Franklin: The White House Years (movie). Jane Alexander and Edward Herrmann star as the presidential couple.
8:05 (2) Nova: *Jaws: The True Story.* That :05 starting time makes us wonder about the possibility of fundraising stuff interrupting the programming. Channel 2 has for the past several pledge-drive bouts been too embarrassed to mention their plans on their weekly program schedules. Anyway, this is a film by underwater photographer Al Giddings exploring the fact and fiction surrounding the famed great white shark.
9:00 (5) The Barbara Walters Special. Tonight's victims include Sally Field, Shelley Long, and Farrah Fawcett.
9:00 (7) Bill: On His Own (movie). Mickey Rooney re-creates his role as a retarded man in this 1983 drama.
9:05 (2) Return of the Great Whales. Planes and cameras follow the once almost extinct humpback whales along a migration route to the Northern California coast.

WEDNESDAY

7:30 (38) Hockey. The Bruins vs. the Buffalo Sabres.
8:00 (2) The Brain: *States of Mind.* The final installment of this cerebral series explores the cutting edge of brain research, including studies of artificial intelligence, multiple personalities, and mental faculties.
9:05 (2) Johnny Mathis in Concert. All the Mathis hits, plus *Cats'* "Memory." Croon on.
10:35 (2) Tom Jones Live in Vegas. That big-chested Welshman belts out his faves in this hour of song taped on stage at Caesar's Palace.

THURSDAY

8:00 (5) Kramer vs. Kramer (movie). Some like it, some don't. Good performances from Dustin Hoffman and Meryl Streep, but what we've got here is all characters and no motivation. Sudsy above all. So maybe the soap did come from Neiman-Marcus, it's still sudsy.
8:00 (38) Dead Heat on a Merry-Go-Round (movie). A con man plots to rob a bank at the LA airport just as the Soviet premier's plane lands. The rest is about life on the lam. James Coburn and Camilla Sparv star.
8:00 (56) Hammerhead (movie). Noteworthy for co-star (with Vince Edwards) Judy Geeson, who's remembered fondly from *To Sir, with Love.* Another British spy story.
8:05 (2) Mystery: *Agatha Christie's Partners in Crime: The House of Lurking Death.* Tommy and Tuppence visit a grim old country house where the chocolates are deadly.
9:10 (2) Glenn Miller: Moonlight Serenade. Van Johnson hosts a tribute to the swinging sounds of Glenn Miller's orchestra. Featured performers and old-timers include Tex Beneke, Johnny Desmond, Sylvia Sims, Anita Gillette, and Julius La Rosa.

FRIDAY

8:00 (4) Mickey's Christmas Carol. Animated holiday cheer from the Disney characters.
8:00 (5) The Cabbage Patch Kids' First Christmas. It had to happen.
8:00 (7) Jesse Jackson on the Record. Journalist Roger Wilkins interviews Reverend Jackson in the first of several sessions. Tonight Jackson discusses the early years of involvement.
8:00 (38) King Rat (movie). George Segal and Tom Courtenay star in the 1965 adventure yarn about profiteering in a POW camp.
9:00 (2) Becket (movie). A classic and worth watching even after all these years. Richard Burton and Peter O'Toole as Thomas à Becket and Henry II lend a lot to this familiar tale of murder in high places.
Midnight (7) Hot HitVideo. Featuring music from Billy Idol, Madonna, and Hall and Oates. Simulcast on WHTT (103.1 FM).

* * *

The 525th line. We watched *American Playhouse*'s *Testament* last Monday, and like everyone else we're drawn to comparisons with ABC's very much watched *The Day After.* And our conclusion is quite simply that *Testament* shows what a bunch of commercialized shit *The Day After* was — all full of mock heroics and flashy effects. Whereas *Testament,* with its sentimental attitude toward the subject of living through a nuclear autumn, got the message across that what would follow a third world war would be considerably more personal than a movie. "Hits home" is the short-version critique that comes to mind. *Testament* deals with the embarrassingly unsophisticated reality that it's people who suffer and die, not movie extras. *The Day After*? Well, the war was a Godzilla that could really happen, and that was about all there was to it.

So moved, we turned to last week's *TV Guide,* where some fool (Kenneth Turan) obliged the magazine (remember, ABC pays for lots of advertising in *TV Guide,* PBS does not) with an article explaining that *The Day After,* though a much worse movie, was more "powerful" than *Testameht* because *Testament* was, well, corny and emotional. Turan even called it "comforting," which is one thing it isn't. As a matter of fact, the only reason we can think of to prefer the network apocalypse is that the PBS edition will upset you. The blockbuster version is just more television. Sorry, Kenneth, the world's going to end everywhere, not just in Hollywood. The point of these films is to make people think about things. *Testament* makes you think about burying your children; *The Day After* makes you consider what a big mess nuclear war would make out of Kansas. So in terms of what these movies are worth, *i.e.,* impact, *Testament* wins because it makes you as mad as it does sad. And maybe if it got half the ratings *The Day After* won we wouldn't have to wait for the government guys to blow 75 percent of us away before your average market share realized that the politicians have even less entitlement than sense. As for *TV Guide*'s viewpoint, we don't much care if it's been said before, burying your family is too big a price to pay to settle some ideological spat. And no amount of emotional distancing can detract from that point.

Airwaves

by Claire MacMaster

SATURDAY

11:00 a.m. (WMFO) Something About the Women. Dawn Paul talks with Shane Snowden, managing editor of *Sojourner* magazine.
11:15 a.m. (WEEI) Around Boston. A weekly report on the Hub's after-dark entertainment scene.
Noon (WGBH) The Web. Today's episode is "The Story of Phaeton and Helios."
12:30 (WGBH) Folk Heritage. Music of Planxty and storyteller Michael Punzak.
2:00 (WCRB) Metropolitan Opera Marathon. Live from Lincoln Center, a collection of memorable Met débuts and interviews with Met artists in celebration of the 45th broadcast season.
4:30 (WHRB) La Hora Latina. An hour each of Caribbean salsa and traditional South American music.
6:00 (WHRB) Street Corner Symphony. Doo-wop sounds from the '50s to the '80s.
6:00 (WMBR) Do the Chisel. New independent and import rock releases. The construction thing.
8:00 (WCRB) Boston Symphony Orchestra (live). Seiji Ozawa conducts Mahler's Symphony No. 9.
8:00 (WMBR) Flame Session. This week, "The Cult of LaRue: Fact or Fiction?" Jon and Larry discuss this and other news items. Phone calls welcome. This show is broadcast every other week.
9:00 (WERS) Live from the Willow (live). Les DeMerel.
9:00 (WHRB) The Darker Side. Billed as the best rhythm-and-blues show in Boston.
10:00 (WCRB) Saturday Night. "The Hitch-Hiker's Guide to the Galaxy."
11:00 (WGBH) The Cabinet of Dr. Fritz. Part one of Ishmael Reed's *Mumbo Jumbo.* A Jes Grew epidemic hits New Orleans and everybody's dancing.
2:00 a.m. (WBUR) All Night Long. Ronnie Mathews, Wynton Kelly, Eddie Sauter, Charlie Ventura.

SUNDAY

5:00 a.m. (WGBH) Cathedral, Court, and Countryside. The English Consort of Viols initiates this new series surveying the music of Europe before 1700. Lester Brothers conducts the North Texas State University Chamber Choir in pieces performed in the cathedrals of Mexico City and Puebla.
6:30 a.m. (WROR) American Focus. Jack Klugman talks about his long career and his popular shows, *Quincy* and *The Odd Couple.*
7:00 a.m. to noon (WBCN) Boston Sunday Review. Jetta Bernier, from the Committee for Children and Youth, discusses sexual abuse of children; MIT Professor Williard Johnson, a member of Transafrica, updates the current state of siege in South Africa; Steve Cumming and Dana Ullman, authors of *Everybody's Guide to Homeopathic Medicine,* present effective home remedies; and Ken Hartnett talks about his new book, *A Saving Grace.* Also, a new feature, "Boston Trivia."
8:00 a.m. (WAAF) Live Wire. Karen Grace hosts this morning's program with the Framingham Samaritans, who discuss teen suicide, and Jimmy LeSage of the New Life Health Spa, who talks about health-farm benefits (they're not Fat Farms anymore).
8:00 a.m. to 1:00 (WFNX) Sunday Jazz Brunch. Jeff Turton hosts a morning of jazz.
8:00 a.m. (WROR) Sunday on ROR. Don LaTulippe talks to Frank Manzelli and Billy Kosmidas, "local-color" models in the 1985 *The Men of Boston* calendar. (How local is it?)
Noon (WBUR) Concert Music. A program including Handel's Concerto in B-flat for Harp and Orchestra and excerpts from Khachaturian's *Spartacus.*
Noon (WCRB) Carnegie Hall Concerts. A Schubert program: soprano Elly Ameling and pianist Rudolf Jansen perform works that include "An die Musik," "Nachtviolen," "Wiegenlied," and "Ave Maria, Jungfrau mild."
1:00 (WFNX) Strictly Reggae. Three hours of roots, rockers, and reggae, with host Michael Perkins.
1:00 to 3:30 (WGBH) Salzburg Music Festival. A Schubert program: Alfred Brendel performs the Sonata in C (D.840), the Sonata in A minor (D.784), and the Sonata in B-flat (D.960).
1:00 (WTTP) Ragamalika. A program of Indian music.
2:30 to 5:30 (WICN) Afternoon at the Opera. Lamberto Gardelli conducts the Vienna Opera Orchestra and Chorus in Verdi's *Nabucco,* with Gobbi, Suliotis, and Prevedi.
3:00 (WCRB) A New World of Music. Sherrill Milnes hosts part two of "Chamber Music," featuring 19th- and 20th-century composers. Today, works by Samuel Holyoke, John Knowles Paine, Arthur Foote, and Roy Harris.
3:00 (WERS) Live at Passim. No live broadcasts this month.
4:00 (WGBH) Ford Hall Forum. Dr. Richard Restak, author of several books about the brain, discusses his favorite topic, gray matter.
4:00 (WTTP) Singles Lifeline. "Talk Trivia," with Morgan White Jr., former talk-show host with WHDH and author of *Boston Trivia.* Listeners are invited to call in and try to stump him.
5:00 (WUMB) Circles in the Stream. Features music by and an interview with local folk musician Ken Hollyday.
5:30 (WHRB) A Closer Look. A half-hour program focusing on public affairs.
7:00 (WBCN) Nocturnal Emissions. With Albert O.
7:00 (WBUR) Concert Music. A program featuring Joel Cohen and his Boston Camerata, the Harvard-Radcliffe Collegium Musicum, and the Boston Shawm and Sackbut Ensemble.
7:30 to 9:30 (WBRS) The Black Star Liner. Artist profiles, interviews, and a historical exploration of reggae and Jamaican culture; tonight, an in-depth report on the background and development of the food-relief program in Ethiopia, with related reggae compositions.
8:00 to 10:00 (WFNX) Boston Rocks. Deb Brady hosts two solid hours of virgin vinyl, session tapes, and local classics.
8:00 (WHRB) Sunday Night at the Opera. Julius Rudel conducts the Opera Society of Washington in Ginastera's *Bomarzo,* with Novoa, Turner, Penagos, and Simon.
8:30 (WATD) Vox Foxi and a Shot of Rhythm and Blues. The Ravens and the Robins.
8:30 (WCRB) Sunday Opera House. Vaclav Neumann conducts the Czech Philharmonic Orchestra and Chorus in Janáček's *The Cunning Little Vixen,* with Hajossyóva, Benackova, and Novák.
9:00 (WUMB) Fusion Latina. Efraín Collado hosts a program of information and music centering on the Hispanic community.
10:00 (WFNX) Little Walter's Time Machine. Little Walter presents rock-and-roll cuts from the '50s, including unreleased goodies.
11:00 (WBCN) King Biscuit Flower Hour. Mötley Crüe and Kiss.
Midnight (WROR) Boston Neighborhood Forum. Joe Warren interviews Donna Latson-Gittens, vice-president of community programming at WCVB-TV.
12:30 a.m. (WROR) Mass Communications. Don Iadarola interviews staff therapists from gay and lesbian counseling services on alcohol and drug abuse.
1:00 a.m. (WROR) Mass Communications. Don LaTulippe interviews Thomas Dunn, the conductor of the Handel and Haydn Society, who discusses the upcoming presentation of Handel's *Messiah.* The masterpiece has been performed in Boston for more than 100 years.

MONDAY

Noon (WHRB) Folkways. A weekly program featuring folk music from Ireland and Britain, Israeli folk songs, music of the Andes, and recent and traditional American folk music.
2:00 (WCRB) National Symphony. Gunther Herbig conducts Beethoven's Piano Concerto No. 1, with Sergei Edelmann, and Bruckner's Symphony No. 7.
2:00 to 4:00 (WERS) Fuse Box. A weekday show featuring rhythm and blues, jazz, and rock.
6:30 (WMBR) Rainbow Tales. Stories of women in the Holocaust Resistance, with storyteller Jennifer Justice.
7:00 (WHRB) Music for the Clarinet. Pieces by Prokofiev, Poulenc, Stravinsky, and Copland.
7:30 (WBRS) Black Jack Davy Show. Celtic and European folk music. Bourrées, branles, gavottes, mazurkas: a feature on dance music from France.
8:00 (WHRB) Shop Talk. Presents new audio products and a listener call-in.
9:00 (WCRB) Detroit Symphony. David Zinman conducts Shchedrin's *Mischievous Melodies,* the Grieg Piano Concerto, with Ivan Moravec, and Prokofiev's Symphony No. 5.
9:00 (WUMB) Black Expressions. Lee O'Neill and reggae.
2:00 a.m. (WBUR) All Night Long. Jim Hall, Eddie Heywood.

TUESDAY

6:28 a.m. (WBZ) Ski Reports. Providing skiing updates for New England skiers four times daily: 6:28 and 10:28 a.m., 5:28 and 9:28 p.m.
7:56 a.m. (WEEI) Ski Reports. More snow stuff. Weekdays: 8:56 a.m. and 2:56 and 7:56 p.m. Saturdays: 6:56 and 8:48 a.m., throughout the winter season.
8:00 a.m. (WHRB) Live Jazz. Music recorded live from one of Boston's clubs, featuring local and national musicians and including interviews.
Noon (WHRB) Folkways. Folk music from the British Isles.
5:30 (WZBC) Boston College Radio Theatre (live). More of the soap *The Counselors.*
6:30 (WHRB) The Obscure. Music for the celesta and pieces by Tchaikovsky and Pinkham.
7:00 (WMBR) 'MBR Playhouse (live). A half hour of live comedy with Such a Headache. This week, "El Cuspidor," a tuneless operetta.
7:30 (WMBR) Cultural Currents. Interviews with black New Orleans artist John T. Scott, whose African-influenced sculptures are displayed at the Harris Brown gallery in Boston.
9:00 (WCRB) Chicago Symphony. Claudio Abbado conducts Beethoven's Piano Concerto No. 2, with Ken Noda, and Mahler's Symphony No. 7.
10:00 (WHRB) Record Hospital. A regular weeknight special, featuring new underground rock releases from Australia, Great Britain, and the US.

WEDNESDAY

Noon (WHRB) Folkways. Music of the Andes.
2:00 to 4:00 (WERS) Fuse Box. Weekdays.
8:00 (WHRB) Rare Jazz Recordings. Like it says.
9:00 (WCRB) Cleveland Orchestra. A Blossom Festival Concert: Christoph von Dohnányi conducts the Overture to Mozart's *The Magic Flute,* Weber's Clarinet Concerto No. 1, with Franklin Cohen, and Beethoven's Symphony No. 3 (*Eroica*).
9:30 (WUMB) Black Perspectives. This program features a discussion with State Senator Royal Bolling Sr.
12:30 a.m. (WHRB) Train to Disaster. Punk and psychedelic music of the '50s and '60s.
2:00 a.m. (WBUR) All Night Long. Ira Gershwin, Dave Brubeck, Bob Cooper, Miroslav Vitous.

THURSDAY

8:00 a.m. (WHRB) What's Happening? A weekly round-up of who's playing where in jazz. Also, interviews and local music.
10:30 a.m. (WERS) Music of the West African Kora. Selections from a recording of the traditional harp.
Noon (WHRB) Folkways. Contemporary folk music.
2:00 to 4:00 (WERS) The Fuse Box.
8:00 (WUMB) From the Source. "Writers Speak." Alan Lelchuck, author of *American Mischief* and *Miriam at Thirty Four,* looks at America and the ethnic experience.
9:00 (WCRB) New York Philharmonic. Vaclav Neumann conducts Tchaikovsky's Piano Concerto No. 1, with Brigitte Engerer, and Franck's Symphony in D minor.
1:00 a.m. (WHRB) Dub Frequency. Features reggae and African music.

FRIDAY

8:00 a.m. (WHRB) The Blue Note Tradition. Each week a look at a jazz-industry leader, with spotlights on an artist and a label.
2:00 to 4:00 (WERS) Fuse Box (live). Featuring a local band.
4:30 (WGBH) Star Wars. "Death Star's Transit." Darth Vader takes Princess Leia prisoner.
6:30 (WGBH) Jazz Decades. Hot Dance from the Kit Kat Club, London (1927); Teddy Wilson in Munich (1972); Happy Jazz Band in Memphis (1982); Cab Calloway in Harlem (1933).
6:30 (WHRB) Five Centuries of Dutch Music. Music from the 19th century.
7:00 (WUMB) Traditional Folk. Music of the British Isles and America.
8:00 (WGBH) The Boston Cecilia Society with the Liederkreis Ensemble. Donald Teeters conducts the chorus of the Boston Cecilia in a program of Schubert and Schumann choral lieder, with members of the Naumberg Award-winning Liederkreis Ensemble.
9:00 (WCRB) Boston Symphony Orchestra. Seiji Ozawa conducts Mahler's Symphony No. 2 (*Resurrection*), with Norman, Wiens, and the Tanglewood Festival Chorus.
9:00 (WHRB) The Music of Scandinavia. Features the 20th century and pieces by Rosenberg, Bentzon, Riisager and Larsson.
10:00 (WHRB) The Darker Side. Billed as the best rhythm-and-blues show in Boston.
11:00 (WGBH) Cambridge Forum. Harold Kushner focuses on the theme of his book, *When Bad Things Happen to Good People.*

WATD 95.9 FM	WHRB 95.3 FM
WBCN 104.1 FM	WHTT 103.3 FM
WBOS 92.8 FM	WICN 90.5 FM
WBRS 91.7 FM	WMBR 88.1 FM
WBUR 90.9 FM	WMFO 91.5 FM
WCRB 102.5 FM	WMJX 106.7 FM
WEEI 590 AM	WRKO 680 AM
WERS 88.9 FM	WROR 98.5 FM
WFNX 101.7 FM	WTTP 1060 AM
WGBH 89.7 FM	WUMB 91.9 FM
WZBC 90.3 FM	

9 days a week

edited by Lisa Deeley Smith

SATURDAY 1

Dance is usually categorized in these pages under participatory or performance, but tonight's **"Boppin' at the Bradford"** is a little of each. It's part benefit ball: there's a '40s theme, Dick Johnson's Swing Shift Orchestra, a buffet, a cash bar, and an auction; and for a dollar you can partner a professional Boston dancer. It's part performance: the Concert Dance Company performs *Jukebox* (choreographed to big-band hits) and *Time on Our Hands*. A benefit for Concert Dance Company and Dance Umbrella, it begins at 8:30 p.m. in the Grand Ballroom of the Bradford Hotel, 275 Tremont Street, Boston. Tickets are $25, $15 for artists; call 932-1709.

Donning masks still brings out something elemental in us, as the **Thunder Bay Ensemble** demonstrates in *Earth, Fire, and Water*. Ed Herbst and Beth Skinner's work of masks, music, and dance draws on Balinese and Javanese sources and characterizes the inanimate, the personal, and the otherworldly. There's one performance tonight at 8 at Emmanuel Church, 15 Newbury Street, Boston. Tickets are $5, $3.50 for students and the elderly; call 277-4826.

It's the season for the Marzipan Shepherdess, Harlequin and Columbine, the Mouse King, the Sugar Plum Fairy, scads of dancing children — in short, for ***The Nutcracker.*** The North Atlantic Ballet gets things started today with performances at 2 and 7 p.m. at the Strand Theatre, 543 Columbia Rd., Dorchester. The same company performs Saturday the 8th at 7 p.m. at the Kennedy Middle School, Lexington Street, Waltham. The Boston Ballet dances excerpts tomorrow at noon at the Mall at Chestnut Hill, 199 Boylston Street, Chestnut Hill; the Ballet's full-length performances begin Thursday and run through December 30 at the Wang Center for the Performing Arts, 270 Tremont Street, Boston. The Connecticut Ballet Company dances at 4 p.m. at Durgin Arts Center, University of Lowell, Lowell. See the "Dance: Performance" listings for details.

SUNDAY 2

"Let's plan Doug Flutie's career for him," a *Phoenix* editor said the other night; and today, at least, is all sewn up, as Flutie is a special guest at the **lighting of Boston Common.** The day begins at 1 p.m. with a Christmas on the Common parade that winds from Charles, Beacon, Arlington, and Boylston Streets to Downtown Crossing and thence to Boston Common. Entertainment begins on the Common at 2 p.m., with Angelo Picardi as master of ceremonies, choral groups and carolers, members of the Boston Ballet's *Nutcracker*, cartoon characters, and the Clauses. The Common is lit at dusk. "Light-a-Light" buttons, which pay for all this, are on sale for a dollar; call 725-4006.

MONDAY 3

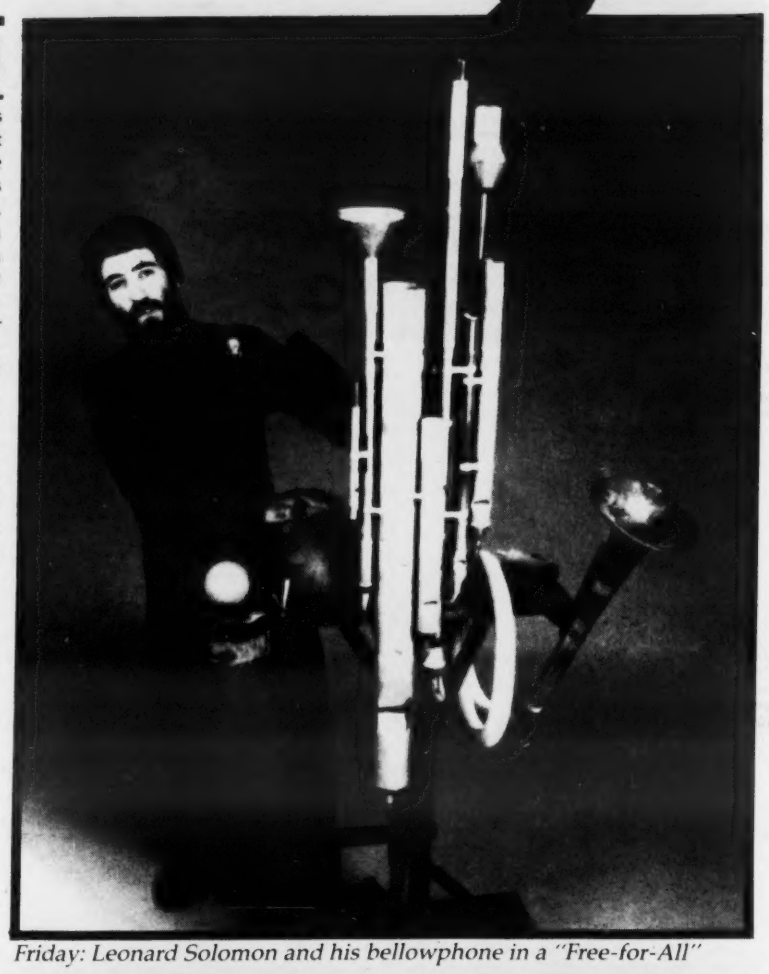
Several nasty movies worth seeing:

Metropolis has given the signal for a **Fritz Lang revival** to go into full gear, and so the director's American movies (made after he fled Hitler's Germany) are all over town this week. Tonight and tomorrow at 8 the Harvard Film Archive, 24 Quincy Street, Cambridge, presents his shocking film noir *The Big Heat*; tomorrow at 4 and 7:55 p.m. the Brattle Theatre, 40 Brattle Street, features his Clifford Odets-derived extramarital melodrama *Clash by Night*; and Wednesday night at 6 and 9:35 p.m. the Brattle offers *Human Desire*, a story of homicidal jealousy. For Harvard Film Archive information call 495-4700; for the Brattle it's 876-4226.

And for those who want to see *more* sex and violence on the screen, the Janus Cinema, 5 John F. Kennedy Street, is showing Dario Argento's legendarily lurid ***Suspiria*** tonight at 6 and 9:35; call 661-3737.

TUESDAY 4

Even though some politicians can wax poetic, City Hall is an unusual venue in which to hear verse. Tonight, though, Sidewalk Poets and Stone Soup present **"A Tapestry of New England Poetry, Old & New, For the Season."** Six readers begin at 6 p.m. in the Main Gallery of Boston City Hall, Government Center, Boston (enter on Congress Street). It's free; call 227-0845 for details.



Friday: Leonard Solomon and his bellowphone in a "Free-for-All"

Saturday the 1st: Claras and Mouse Kings and sweets, oh my!

Monday: Human Desire, at the Brattle

WEDNESDAY 5

Elizabeth McGovern is known for her movie roles in *Ordinary People* and *Ragtime*, but today she takes to the stage as Viola in ***Twelfth Night***, Shakespeare's contribution to the "Twelve Days of Christmas" canon. Curtain is at 7 tonight at the Huntington Theatre Company, 264 Huntington Avenue, Boston; the play then runs Tuesday through Saturday through December 23. Tickets range from $9 to $19.50; call 266-3913.

THURSDAY 6

It seems like a dinosaur now, but only a few years ago the Moog synthesizer changed the way all kinds of music was orchestrated. And both the inventor, **Robert Moog,** and the president of the company he works for, **Raymond Kurzweil**, talk about "Electronic Music Keyboards, Past and Future" at 4:30 p.m. in room 9-150 at MIT, 105 Massachusetts Avenue, Cambridge. The lecture is free; call 253-7441.

FRIDAY 7

They're so loose they often threaten to unhinge at a moment's notice; they think nothing of following a Hank Williams cover with a Kiss cover; they're at the Rat, 528 Commonwealth Avenue, Boston, tonight on the heels of a crazed and passionate album. Ladies and gentlemen, from Minneapolis, the **Replacements.**

Once a year, Museum of Fine Arts fans can cry, "Free at last!", when the three-day **"Free-for-All"** gets underway. The MFA's permanent collection and special exhibits — two on Degas, one on European ceramics and enamel, one on New England country arts — are all on exhibit for free. The event includes musical performances by Leonard Solomon and his bellowphone, Tony Vacca and his percussion instruments, the Klezmer Conservatory Band, José Liriano and his orchestra, the Boston Shawm and Sackbut Ensemble, and the EurAsian ensemble. There's choral singing, gospel singing, carol singing, and songs of the sea and of the Wampanoag. Members of the Copley Square Ballet perform at the barre; there are classical dancers from southern India and an Afro-American Rhythm and Games Workshop; and mimes, musicians, and storytellers lead museum tours. The Museum, at 465 Huntington Avenue, Boston, is open today from 10 a.m. to 10 p.m. (the West Wing only from 5 to 10 p.m.), tomorrow and Sunday from 10 a.m. to 5 p.m. It's a complicated schedule; call 267-9300 for details.

SATURDAY 8

The nuclear family gets exploded again in ***Choosing Children***, a film about lesbians' becoming parents. Somerville filmmakers Debra Chasnoff and Kim Klausner interviewed six families on the details of conception, adoption, parenting, and schooling. It begins at 8 p.m. at Boston University's Morse Auditorium, 602 Commonwealth Avenue, Boston. Tickets are $5 in advance, $6 at the door; a reception with the filmmakers follows the screening. Call 536-7128.

SUNDAY 9

It's been 17 years since all our Thanksgivings were brightened by a certain fable about a café in a church in West Stockbridge. Alice's Restaurant is long gone, but Alice's buddy **Arlo Guthrie** is alive and singing. Tonight he appears with friend and mentor **Pete Seeger** at Symphony Hall, 301 Massachusetts Avenue, Boston. The show is produced by the Cambridge-based Black Sheep group, whose folk-music endeavors keep getting more ambitious and successful all the time. Tickets are $12.50, $13.50, and $14.50; call 266-1492.

(Carolyn Clay, Paul D. Lehrman, Mark Moses, and Michael Sragow helped with this week's column.)

passim THE LISTENING ROOM
47 PALMER ST., HARVARD SQ. 492-7679

In December Passim will not present any entertainment. In order to devote full time and energy to the restaurant and gift shop. Hours are noon to 9 for the store, noon - 5 for the restaurant, and 1-7 on Sundays. Come by and check out our wide selection of unusual jewelry, gifts, cards, and Christmas wrap.

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HARVEST HOME
Sat. & Sun. Afternoon, Dec. 1 & 2
JACK HICKEY
Mon. & Tues., Dec. 3 & 4
THE BUSKERS
Wed.-Sun., Dec. 5-9
THE McTAGGERTS
Sat., Dec. 8 Afternoon
THE BUSKERS
Sun., Dec. 9 Afternoon
RED BRANCH KNIGHTS

Bunratty's 186 HARVARD AVE., ALLSTON 254-9804

Sat., Dec. 1
THE WHITEWALLS
plus ANY VEHICLE

Sun., Dec. 2
UXB
plus SMUGGLER

Mon., Dec. 3
Julie & The Flashers
plus BOX

Tues., Dec. 4
NEW MODELS
plus EYE WITNESS

Wed., Dec. 5
4th Anniversary Party for
PowerGlide
plus LOOKOUT
MC 104 FM WBCN 'S BRADLEY J

Thurs., Dec. 6
KRISTI ROSE AND THE MIDNIGHT WALKERS
plus
& THE CLUE

Fri., Dec. 7
THE JACKALS
plus EXPOSE

Sat., Dec. 8
THE SOULS
plus
GONE DADDY GONE

Sun., Dec. 9
CLASS ACTION
plus PLAYERS

Boston's Best Live Rock & Roll — Seven Nights A Week 'Til 2 AM

GROVERS
In Beverly
392 Cabot St., Rte. 1A
15 min. on 128N. Exit 20S 922-9695

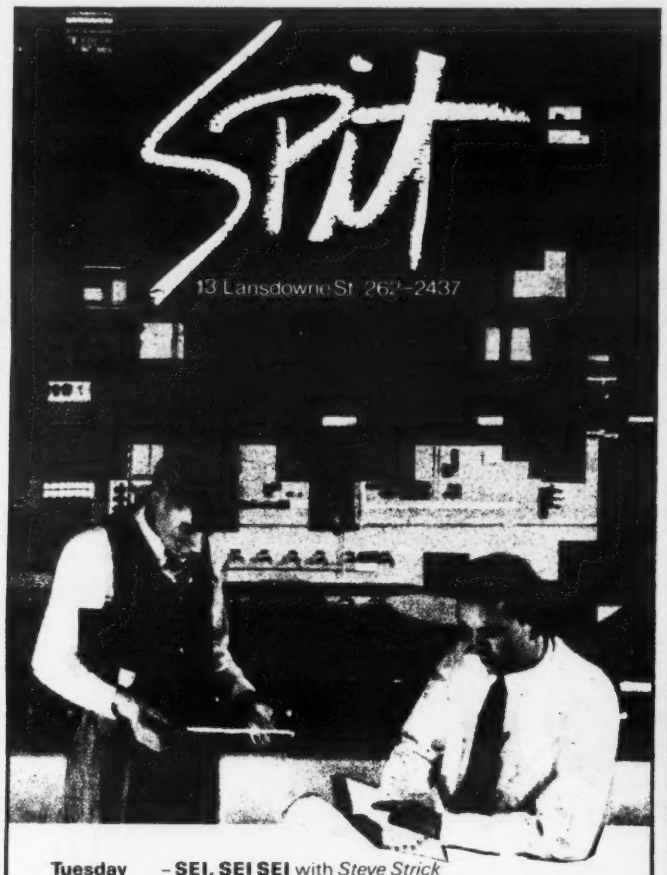
Sat., Dec. 1
THE FOOLS
plus KOODO

Wed., Dec. 5
NITE SCHOOL
Thurs., Dec. 6
WHITE LIGHTNING
Ladies Night
Fri., Dec. 7
CATALINAS

Sat., Dec. 8
JAMES MONTGOMERY

NO COVER BEFORE 9 PM
EXCEPT SPECIAL EVENTS

Spit
13 Lansdowne St. 262-2437



Tuesday – **SEI, SEI SEI** with *Steve Strick* and *Bil Blast*

Wednesday – 13UP: **2001 to 2010** Nite featuring the original **2001** screening plus advanced press clips screening of **2010.** Introducing *Metropolis Drink Specials.* DJ *Albert O.*

Thursday – **WFNX** Night w/*A & M Recording Artists* **The Swimming Pool Q's** w/special guest **Red.** DJ *Tom Lane* 13UP: *Bradley J*

Friday – The premiere of **Man and Machine,** and welcome to Boston, for one date, and *One* date only, **The Red Hot Chili Peppers** DJ *Bob Kranes* 13UP: *Bradley J*

Saturday – **Man and Machine** marches on... **FREE** w/calculators. Dexterity digits of *Tony V* and *Willey* in 13UP, will make Gobots out of Robots.

Coming Dec. 19th the Higsons and Turbines.

Man & Machine

The Tam

Try our American Regional and Continental Cooking.
DINING HOURS
Lunch Mon.-Fri., 11:30-3:00 pm
Dinner Mon.-Fri., 5:30-9:00 pm
Saturday, 1:00-8:00 pm
Sun. Brunch, 11:30-4:00 pm

Sun., Dec. 2
BIG CITY TWISTERS
Mon., Dec. 3
JOHN PAYNE & THE SAX CHOIR
Tues. Dec. 4
HERB'S HERD
Wed., Dec. 5
HYPERTENSION
Thurs., Dec. 6
MITCH CHAKOUR BAND
Fri., Dec. 7
JACK SMITH & ROCKABILLY PLANET
Sat., Dec. 8
T. BLADE & THE FABULOUS ESQUIRES
Sun., Dec. 9
JULIE & THE FLASHERS & SPECIAL GUESTS

1648 Beacon St., Brookline
277-0982

Listings

To place a listing: bring it or send it to Listings, Boston *Phoenix,* 100 Mass. Ave., Boston 02115 by Monday before the Saturday when it should appear; each issue's listings run from that Saturday to Sunday of the following weekend. **We can't take any listings over the phone.** There is no charge, but your copy is subject to our revision and to space limitations. Include the time, date, place, and nature of your event, and how much it costs. (If it's free, specify "free" or "no charge.") **Without price information we can't print your listing.** Theater listings are separate; send them to "Play by Play," c/o Scott Rosenberg. Classes, courses, workshops, and seminars are not listed here: call *Phoenix* Classifieds at 267-4234 to take out an ad under "Instruction." We welcome photographs for possible inclusion, but can't be responsible for returning them.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M.

ADDENDUM: DUE TO THE CHRISTMAS HOLIDAY, THE DEADLINE FOR THE JAN. 1ST ISSUE IS FRI., DEC. 21, NOT MON., DEC. 24; DUE TO THE NEW YEAR'S HOLIDAY, THE DEADLINE FOR THE JAN. 8TH ISSUE IS FRI., DEC. 28, NOT MON., DEC. 31.

AID

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1100 or 911
BROOKLINE FIRE: 232-4646 or, from Brookline, 911
CAMBRIDGE FIRE: 876-5800 or, from Cambridge, 911
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
METRO AMBULANCE: 288-6700
CAMBRIDGE CITY HOSPITAL: 498-1000
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM & WOMEN'S HOSPITAL: 732-5636
PROJECT PLACE HOTLINE: 267-9150
BOSTON RAPE CRISIS CENTER 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

Because of space limitations, the rest of our **"Aid"** listings will appear once a month. Look for them in our Dec. 25 issue.

CHILDREN

BERTIE PUDDLEPOOP PUPPET THEATRE presents a holiday puppet show Sat. at 2 and 3 p.m. at Cambridge Center for Adult Education, 56 Brattle St., Cambridge, Saturdays through Dec. 29. Admission $3, children $2.50; call 547-6789.

BOSTON CHILDREN'S THEATRE (277-3277) performs *Peter Pan* Dec. 1 and 8 at 2 p.m. in New England Life Hall, 225 Clarendon St., Boston. Tickets $6, $4.50, and $3.50.

BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston, presents multi-media storytelling for preschoolers at 2:30 p.m. Free; groups must make reservations. Dec. 4: magic.

CHESS TOURNAMENT for boys and girls kindergarten to grade nine begins at 9 a.m. Dec. 2 at the West Suburban YMCA, 276 Church St., Newton. Bring Staunton sets and boards (none furnished). Entry fee $4 in advance, $5 at the door; trophies awarded; call 964-1428.

CHILDREN'S DISCOVERY MUSEUM (264-4200), 177 Main St., Rte. 27, Acton. Tues., Thurs. and Fri. 1:30-4:30 p.m., Wed., Sat., and Sun. 10 a.m.-4:30 p.m. Admission $4, children $3. Continuing exhibit: "Chain Reactions."

CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. till 9 p.m. Adults $4, children and seniors, $3; Fri. 6-9 p.m. free.

CONCORD ORCHESTRA performs Prokofiev's "Peter and the Wolf" and Janáček's *Cunning Little Vixen* suite, Joyce Kulhawik narrating, Dec. 2 at 2:30 and 4 p.m. at the Performing Arts Center, 51 Walden St., Concord. Tickets $3 adults, $1.50 students and the elderly; call 862-9146.

CHILDREN'S WORKSHOP (354-1633), 1963 Mass. Ave., Cambridge, presents "Songs and Stories of the Season," Dec. 8 at 11 a.m.

DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Dec. 5 (grades 1-3), 3:30-5:30 p.m.: "Getting the Whole Picture." Admission $6; prepaid reservations required.

DETOURS, excursions for kids 11-16, sponsored by the Children's Museum. Advance reservations required (426-6500, ext. 240). Each trip $4. Dec. 5, 3:15-5 p.m.: Westin Hotel.

DIAL-A-STORY is sponsored by the Newton Junior Library, 126 Vernon St., Newton. Call 552-7148.

FRANKLIN PARK ZOO (442-0991) is open daily, 10 a.m.-4 p.m. Admission free. Zebras, antelopes, camels, llamas, birds. Lecture series Sundays at 2 p.m.; admission $1, children and elders 50¢. Admission to Children's Zoo $1.

EMERSON UMBRELLA FOR THE ARTS (371-1482), 40 Stow St., Concord, presents *A Visit from Mary Poppins* at 3 p.m. Dec. 1, 2, and 9, and at 7:30 p.m. Dec. 7. Tickets $4.50.

MUSEUM OF FINE ARTS (267-9300, ext. 300), 465 Huntington Ave., Boston, offers children's activities Wed.-Fri. 3:30-4:45 p.m. Museum admission $3.50. Dec. 5-6: portrait workshop.

MUSEUM OF SCIENCE (742-6088), Science Park, Boston. Tues.-Thurs. 9 a.m.-4 p.m., Fri. 9 a.m.-10 p.m., Sat. 9 a.m.-5 p.m., Sun. 10 a.m.-5 p.m. Adults $5, students $4, over 65 and under 17, $3; Fri. evenings after 5 p.m., half price. Through Dec. 31: *Nova* science quiz. Through Jan. 13, 1985: "Confiscated!", illegal trafficking in wildlife. Through Jan. 20, 1985: "A Touching Experience." Through Feb. 23, 1985: underwater photographs by Chris Newbert, fish rubbings and nature prints. Through Feb. 24, 1985: "Romancing the Dinosaur." Through Feb. 1985: Bronte the Brontosaurus. Permanent: sun lab. In the planetarium: "Stars of the Season," "Death Stars and Dinosaurs" (through Dec. 2), "The Christmas Star" (Dec. 4-30); admission 50¢ extra. Sat. 9 a.m.-2 p.m.: computer "Drop In Time." Sun. from 1-4 p.m.: computer "Fun Time."

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, Brookline. Thurs.-Sun. 11 a.m.-6 p.m. Admission $2.50, children, students, and elders $1.50; call 522-6547.

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Thurs. 9 a.m.-5 p.m., Fri. 9 a.m.-9 p.m., Sat. Sun., and holidays 9 a.m.-6 p.m. Admission $5, under 15, $3, students and elders $4. Currently: "The Coral Reef," aquatic organisms as seen through the Scanning Electron Microscope.

NEWTON ARTS CENTER (964-3424), 61 Washington Park, Newtonville, presents *Country Mouse/City Mouse* by the New England Theatre Guild for Children Dec. 9, 2 p.m. Admission $3.50 adults, $3 children.

NEWTON JUNIOR LIBRARY (552-7157), 126 Vernon St., Newton Corner, presents children's films Tues. at 2:30 p.m. Free. Dec. 4: "Madeline," "Little Grey Neck," "The Lorax."

NORTHEAST KINGDOM PUPPET THEATER (720-2265) presents *Christmas Story* Dec. 6 at 8 p.m. and Dec. 9 at 3 p.m. at Christ Church, 0 Garden St., Cambridge. Admission $5, $2 children.

PUPPET SHOWPLACE (731-6400), 32 Station St., Brookline Village, presents puppet performances Sat. and Sun. at 1 and 3 p.m.; admission $3. Dec. 1-2: "Wilbur and the Giant," by puppeteer George Latshaw. Dec. 8-9: Audrey Duck, Cat-a-Lion, and Timmy Wolf, with ventriloquist/puppeteer Susan Linn.

STONE ZOO (438-3662), off Rte. 93, exit 8, Stoneham. Daily 9 a.m.-4 p.m. Donation $2, seniors and children $1. Gorillas and orangutans, tigers, lions, and zebras. Free parking.

TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for children. Admission $1, children 50¢. Dec. 1-2, 10 a.m.-4 p.m.: "Bird Hospitality." Dec. 8-9, 10:30 a.m.: story time.

CLUBS

BACK BAY HILTON (236-1100), Dalton & Belvidere Sts., Boston. Thursdays: One o'Clock Jump, vocal swing band.

BACKSIDE RESTAURANT (326-2144), 640 Washington St., Dedham. Nov. 26-Dec. 2: Touché.

BAY TOWER ROOM (723-1666), 60 State St., 33rd floor, Boston. Thursdays: vocalist Rebecca Parris, with Arthur Lee and his orchestra. Reservations suggested; jacket and tie required, jeans forbidden.

BOSTONIAN HOTEL (523-3600), Faneuil Hall Marketplace, Boston. Makoto Takenaka plays solo Sun. 4-9 p.m., and in a duo Thurs.-Fri. 5-9 p.m. and Sat. 6-9 p.m.

CAFE AT THE ATRIUM (491-3749), 50 Church St., Cambridge. Piano music in the **Atrium Lounge:** Sun., 7-11 p.m., and Wed., 8:30-12:30 p.m.: Lou Silvestri. Mon.-Tues., 6-11 p.m.: Makoto Takenaka. Wed.-Fri., 5-7 p.m.: Rebecca Levinson. Thurs., Fri., Sat., 8:30-12:30 p.m.: Rachel Nicalozzo with Bruno Raberg, bass.

THE CHANNEL (451-1905), 25 Necco St., Boston. Dec. 4: General Public.

CLUB 125 (374-9529), Rte. 125, Haverhill. Dec. 1-2: the Curtis Knight Band. Dec. 5-9: Lipstick.

CLUB TAURUS (427-0200), 888 Tremont St., Boston. Dec. 8: Just Friends.

COLONNADE HOTEL (424-7000), 120 Huntington Ave., Boston. In the **Café Promenade,** jazz pianist Richard Friedman plays Tues.-Fri. 7:30-10 p.m., Sat. 7-11 p.m., and Sun. 11 a.m.-2 p.m. In **the Bar at Zachary's,** the Maggi Scott Trio performs 9 p.m.-1 a.m. Tues.-Sat., Sir Charles Thompson plays Mon.-Thurs. 5:30-7 p.m.

Continued on Page 24

ED BURKE'S (566-9267), 808 Huntington Ave., Boston. Dec. 1: Sally and the Sophisticatz. Dec. 8: Stovall Brown.
EL MOROCCO (756-7117), 100 Wall St., Worcester. Dec. 9: Gargonz.
GATES OF DAWN COFFEEHOUSE (359-4602), at the Church of the Advent, 26 Pleasant St., Medfield. Dec. 8: Bill Staines.
HOTEL MERIDIEN, 250 Franklin St., Boston. In **Café Fleuri,** Tues.-Thurs.: Jim Dampsey. Mon., Fri.: David Sparr. Sat.: Authur Lee. Sun: David Crohan. In **Julien,** Mon.: Kurt Lawrence. Tues: Sabby Lewis, Kurt Lawrence. Wed.-Sat.: David Crohan. Sun: Stanley Smith. In the **Salon des Artistes,** Dec. 1, 1:30 p.m.: pianist Fredericka King.
HYATT REGENCY (491-1234), Memorial Drive, Camb. Sundays 11 a.m-3 p.m.: Classic Swing, jazz harpist Deborah Henson-Conant and bassist Peter Kontrimas.
JACKS (491-7800), 952 Mass. Ave., Camb. Dec. 1: Skin, 3 Colors, Tour de Force. Dec. 2: Gene Clark & the Firebyrds. Dec. 2: Shaman, Space Pioneers. Dec. 4: Mafas, Odysee. Dec. 5: Alpha Betty's, Three Hands. Dec. 6: the Neighborhoods. Dec. 7: the John Hall Band. Dec. 8: Barry Marshall & the Rockin' Robins, Narrow Margin. Dec. 9: the Lee Baird Band, Sailee Baglady.
JONATHAN SWIFT'S (661-9887), 30 JFK St., Camb. Dec. 2: Andy M. Stewart and Manus Lunny. Dec. 3: the Turbines, the Blackjacks. Dec. 4: the Bobs. Dec. 5: John Mayall and the Blues Breakers. Dec. 6: Jerry Jeff Walker & The Lost Gonzo Band. Dec. 7: Fat City. Dec. 9: Girls' Night Out.
J.P. JUNCTION COFFEEHOUSE (524-3343), Central Congregational Church, 85 Seaverns Ave., Jamaica Plain. Dec. 7: Hazelgreen, the Ryders.
LANDMARK CAFE (227-9660), 300 North Market Building, Faneuil Hall Marketplace, Boston. Sat. and Sun. brunch, 12:30-2:30 p.m.: Debbie Ahn, jazz piano.
LILY'S (227-4242), 29 North Quincy Market, Boston. Casual attire, no over. Piano music, noon-midnight Mon.-Thurs., Fri. till 7 p.m., Sat. till 9 p.m., Sun. till 10 p.m., with pianists Phil Harding, Jim Hayden, Brian Alkley, Dave Crone, Alan Klebanoff, and Makoto Takenaka.
MARRIOTT HOTEL (227-0800), Long Wharf, 296 State St., Boston. On the **Harbor Terrace,** harpist Felice Pomeranz performs Tues.-Sat. and Sun. brunch.
METRO (262-2424), 15 Lansdowne St., Boston. Live and recorded music, video, more.
METRO WORCESTER (757-0051), 266 Chandler St., Worcester.
MISTER E'S LOUNGE (893-1086), 144 Moody St., Waltham. Dec. 1: the Slyter Brothers. Dec. 5-8: Dick Nephew and Texas.
NAMELESS COFFEEHOUSE (864-1630) at Unitarian Church, 3 Church St., Harvard Sq., Camb. Fri. and Sat. evenings, 7:30 p.m.-midnight. Free entertainment and refreshments. Dec. 1: Sam Mendales, Jason Threlfall, Rick Cyge, Dark Eyed Sheep, Sarah Gates, New Riders of the MBTA. Dec. 7: Granger, Chuck Hall, Glenn Pettit, the Short Sisters, Quadrivium, Tom Orsillo. Dec. 8: Dick Sumberg, Peter McConnell, Keyo, Peggy Morgan & Bette Phelan, Mary Ellen Toad-Cocrane, Bob Martin.
OLD IRISH ALE HOUSE (329-6034), 2 Bridge St., Dedham. Dec. 4: Mick Moloney, Robbie O'Connell, and Jimmy Keane.
PALM COURT AT CRICKET'S (227-3434), 101 Faneuil Hall Marketplace. Proper dress, no cover. piano music nightly. Mon. and Thurs.: Phil Harding. Tues. and Sun.: Brian Walkley. Wed. and Sun. brunch: Bob Talalla. Fri. Jim Haydn. Sat.: T.P. Perkins.
PEASANT STOCK (354-9528), 415 Washington St., Somerville. Classical music in the back room Mon.-Thurs., by reservation only. Dec. 3: Dianne and Lisa Pettipaw, string trios and duets of Mozart, Dvořák, and Spohr. Dec. 4: Barbara Winchester, Margaret Johnson, Andrew Bonner, Carole Lewis, music of Monteverdi, Schutz, Purcell, and Handel. Dec. 5: Craig Reese, Shannon Sapp, Dragana Bajalovic, piano trios of Beethoven and Schubert. Dec. 9: Joel Smirnoff, Dragana Bajalovic, works by Beethoven.
PURCELL'S (523-2725), 25 School St., Boston. No cover, casual dress. Monday-Fri., 5-9 p.m. and Sat. 6-10 p.m.; pianist Ray Stiles, '40s swing.
THE RAT (536-2750), 528 Comm. Ave., Kenmore Sq., Boston. Dec. 5: the Dogmatics, Scruffy the Cat, Chain Link Fence; Greenpeace benefit.
RYLES (876-9330), 212 Hampshire St., Inman Square, Camb. Live jazz nightly. **Downstairs:** Sun: Rebecca Parris. Mon: David Kikoski Trio. Wed.: Billy Thompson Quartet. Thurs.: Mike Metheny Quartet. Fri.-Sat.: Herman Johnson Quartet. **Upstairs:** Thurs: ImprovBoston, comedy; $5 and one-drink minimum. Dec. 1: Orange Then Blue Little Big Band. Dec. 4: Randy Roos Band. Dec. 5: Richard Carr, Bucky & John Pizarelli.
SACCO'S (354-6088), 94 School St., Watertown. Nov. 27: Elmer Hawkes.
SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m.
STARLIGHT ROOF at the Howard Johnson's Motor Lodge, (267-3100), 575 Comm. Ave., Boston. Mon. 6-11:30 p.m. and Tues. 5-8 p.m.: John & Marshall, guitar, vocals, and cello. Tues.-Sat., 9 pm.: Vicki von Eps trio. Wed. from 8 p.m.: Vicki von Epps, plus magicians. Thurs.-Fri. from 8 p.m.: guitarist Van Gilbert. Fri.-Sat., from 9 p.m.: Rooftop jazz series. Dec. 1: Warren Vache. Dec. 7-8: Al Cohn and Joe Cohn.
THE TAM (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music. Dec. 1: Push Push.
TRANSFIGURED NIGHT COFFEEHOUSE (782-1690) at the Allston Congregational Church, 41 Quint Ave., Allston. Dec. 9: Gloucester Hornpipe and Clog Society.
T.T. THE BEAR'S PLACE (492-0082), 10 Brookline Ave., Camb. Fri.-Sat.: Gary Jones and Caliente.
1270 CLUB, 1270 Boylston St., Boston. Dec. 5: Girl's Night Out, Bam Bam; benefit for Artists Call Against US Intervention in Central America.
WESTIN HOTEL in Copley Place (262-9600), 10 Huntington Ave., Boston. In the **Lobby Lounge:** pianists Mary Carol Comune, Sun.-Thurs., and Geoff Hicks, Fri. and Sat. In **Ten Huntington:** harpist Virginia Crumb at Sunday brunch. In **Turner Fisheries:** Sun.-Mon., Art Matthews Trio, Tues.-Sat., Ruthie Ristich Quartet.
WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Dec. 1: John McNeil Quintet. Dec. 4: Maximallistic Quartet, benefit for Performing Artists for Nuclear Disarmament.

Continued on page 24

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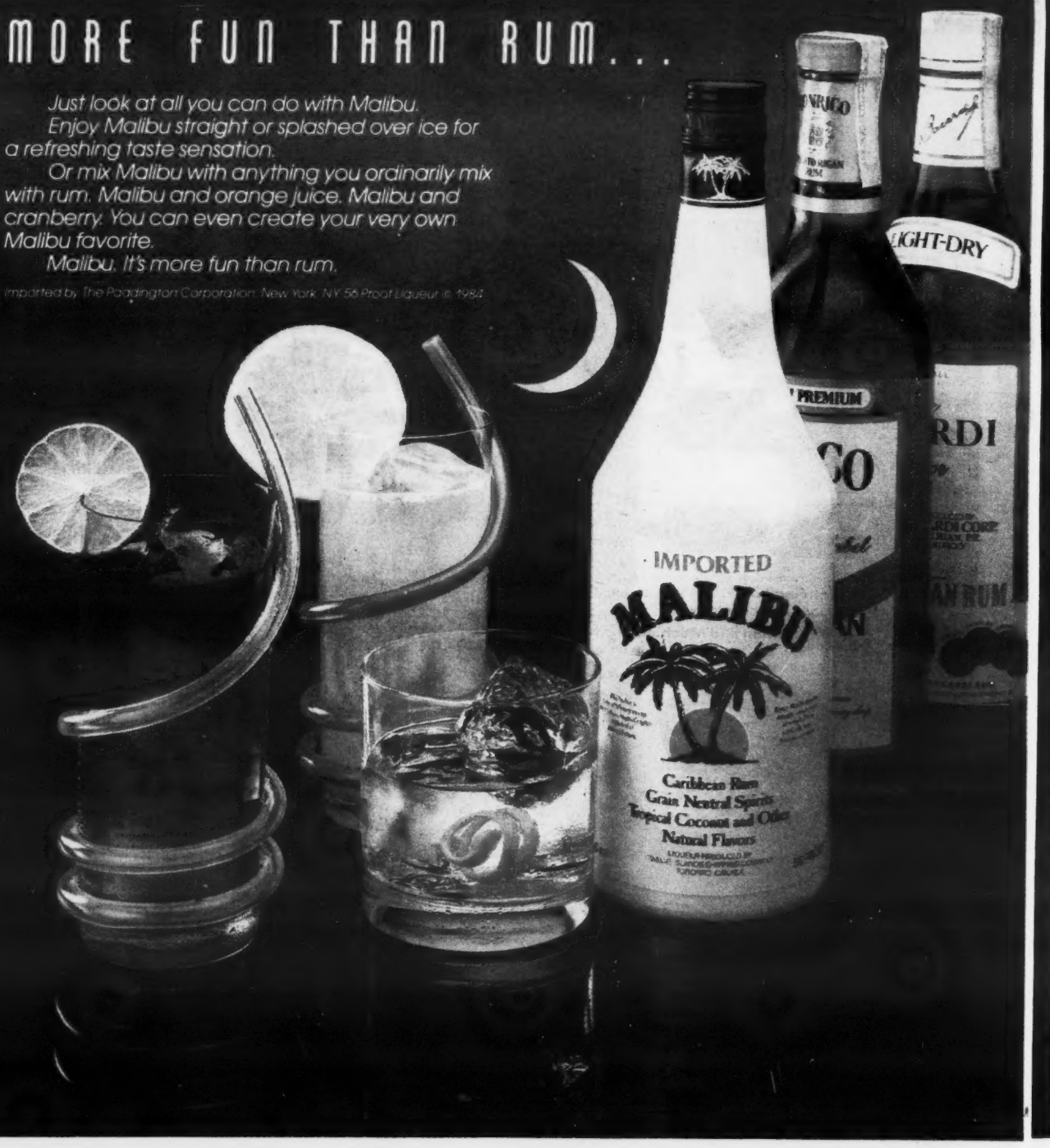

Chris

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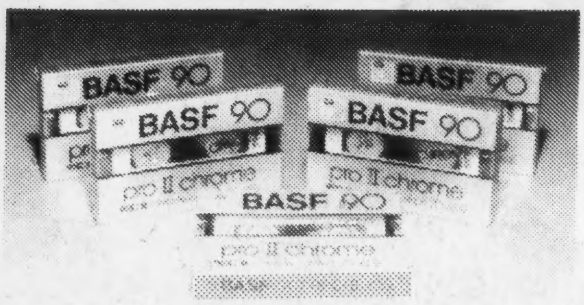

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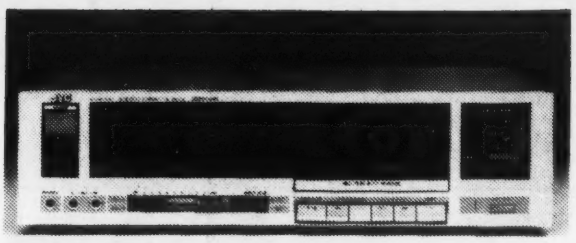

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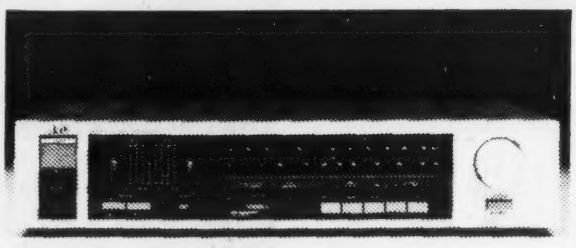

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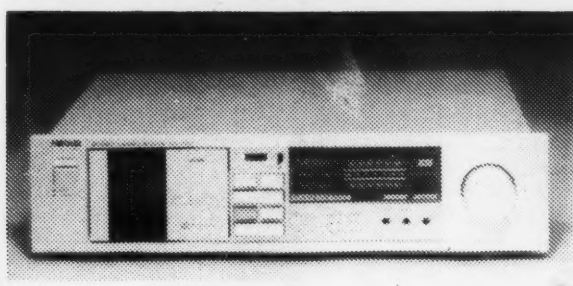

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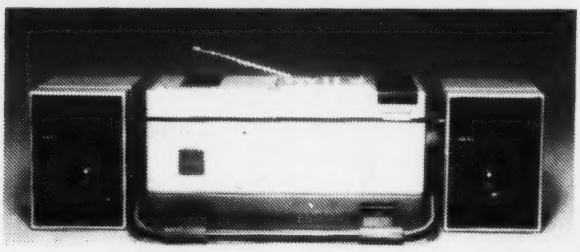

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CAMEL

SUN., December 2

UXB/SMUGGLER — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
PANAMA, THE JUDGE AND PREACHER — CITYSIDE, Faneuil Hall, Boston (742-7390)
GENE CLARK AND THE FIREBYRDS/PARACHUTE — JACKS, 952 Mass. Ave., Cambridge (491-7800)
ANDY M. STEWART AND MANUS LUNNY — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
BUNNY SMITH SUNSET SERIES — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
PAT BENTI SHABOOM — JUMBOS 130 Broadway Somerville (623-9887)
NEW MAN — JUMPIN' JACK FLASH, 88 Queensbury St. Boston (536-2509)
SEAN SANDS — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
MOVIES — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
HARVEST HOME — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
REBECCA PARRIS — RYLES, Inman Square Cambridge (876-9330)
OPEN MIKE NIGHT with host, JIMMY TINGLE — STITCHES, 969 Commonwealth Ave, Boston (254-3939)
BIG CITY TWISTERS — THE TAM, 1648 Beacon St., Brookline (277-0982)
FETIÇO — THE WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
LES DeMEREL — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

MON., December 3

JULIE AND THE FLASHERS — BUNRATTY'S, 186 Harvard Ave., Allston 254-9804)
NARD'S ROCK N' ROLL - DISC JOCKEY — CITYSIDE, Faneuil Hall, Boston (742-7390)
SHAMAN/FREE TIME/JANE'S PARENTS — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
MILI — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
TURBINES/BLACKJACKS — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
FLICKS/NU BLEND/FINGERPAINT — JUMPIN' JACK FLASH, 88 Queennsbury St., Boston (536-2509
MOVIES — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
THE BUSKERS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
RANDY ROOS BAND RYLES, Inman Sq., Cambridge (876-9330)
D.J. BILL BLAST — SPIT, 13 Lannsdowne, Boston 262-2437
JOHN PAYNE AND THE SAX CHOIR — THE TAM, 1648 Beacon St., Brookline (277-0982)
LES DeMEREL — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

TUES., December 4

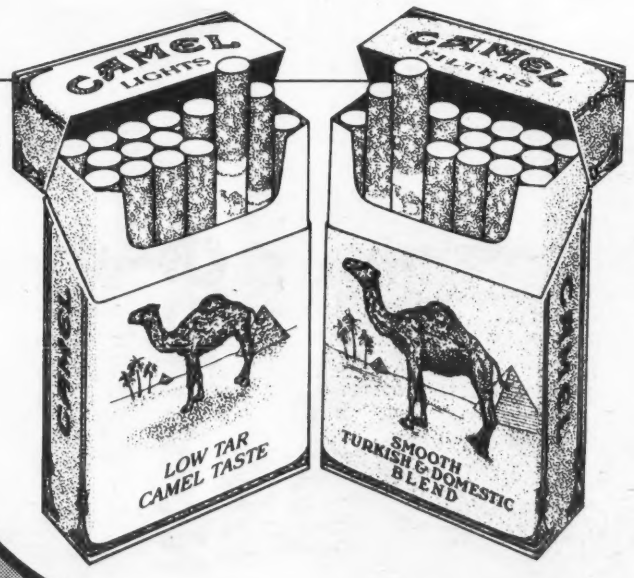
NEW MODELS/EYE WITNESS — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TREMENDOUS RICHARD — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
MUSICIANS JAM SESSION WITH SKIP HADDEN — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
NEW WAVE ACAPELLA /THE BOBS JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
MAFAS/ODYSEE — JACKS, 952 Mass. Ave., Cambridge 491-7800
CHORDUROY/THE KIDNAPPERS — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
MOVIES — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
THE BUSKERS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
MARK WHITE QUARTET — RYLES, Inman Square, Cambridge (876-9330)
LEW TRAVERS UPTOWN QUARTET — SHERATON COMMANDER — Brandywine Cafe, Harvard Square (547-4800)A
WFNX COMEDY SHOW WITH MIKE McDONALD AND ZITO & BEAN STITCHES, 969 Comm Ave., Boston (254-3939)
HERB'S HERD — THE TAM, 1648 Beacon St., Brookline (277-0982)
MAXI MALLISTIC QUARTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

WED., December 5

POWERGLIDE/LOOKOUT — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
THE FLIPS/MAY DAY — CHET'S LAST CALL, Causeway St., Boston (523-9160)
NORTH SHORE ACAPELLA — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
NITE SCHOOL — GROVER'S, 392 Cabot St., Beverly (922-9695)
ALPHA BETTYS/THREE HANDS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
JOY SPRING — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
JOHN MAYALL'S BLUESBREAKERS — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
THE POORBOYS/NARROW MARGIN/WHITE LIES — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
PROVINCETOWN JUG BAND — JUMBO'S, 1133 Broadway, Somerville (623-8177)
IT - PLAY/FINGERPAINT — JOHNNY D'S SOUNDS & SPIRITS, 85 Harvard Ave., Allston (254-7629)
COSMO WYATT — METRO, 15 Lansdowne, Boston (262-2424)
MARIENNE KREIPLOW — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
THE McTAGGERTS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
SWEENEY-MEANEY NIGHT — STITCHES, 969 Commonwealth Ave., Boston (254-3939)
RICHARD CARR WITH BUCKY AND JOHN PIZZARELLI CONCERT — RYLES, Inman Sq., Cambridge (876-9330)
LEW TRAVERS UPTOWN QUARTET — SHERATON COMMANDER, Brandywine Cafe, Harvard Square (547-4800)w
THE DRIVE/SPECIAL GUEST — SCOTCH 'N' SOUNDS, Westgate Mall, Brockton (548-1694)
THE SWIMMING POOL Q'S/RED — SPIT, 13 Lansdowne St., Boston (262-2424)
HYPERTENSION — THE TAM, 1648 Beacon St., Brookline (277-0982)
LESLIE RISHELL — TURTLE CAFE, 1271 Cambridge St. Inman Sq. (354-8599)
RIGHT TIME ALBUM RELEASE PARTY — THE WESTERN FRONT, 342 Western Ave., Cambridge (492-7772)
THE FRINGE — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

THURS., December 6

KRISTI ROSE AND THE MIDNIGHT WALKERS/BRUCE MARSHALL AND THE CLUE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
ODD COUPLE BAND ED BURKE'S, 808 Huntington Ave., Boston (566-9267)



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THE FIVE/TEMPLE DOGS — JOHNNY D'S SOUNDS & SPIRITS, 85 Harvard Ave., Allston (254-9629)
THE DRIFT/THE WANDELLS/SPY — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
COLLEGE PARTY NIGHT — JUMBOS, 1133 Broadway, Somerville (623-8177)
PROVINCETOWN JUG BAND — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
CAPTAIN WENDELL — METRO, 15 Lansdowne, Boston (262-2424)
THE McTAGGERTS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
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LEW TRAVERS UPTOWN QUARTET — SHERATON COMMANDER, Brandywine Cafe, Harvard Square (547-4800)
IMPROV BOSTON/MIKE METHENY QUARTET — RYLES, Inman Sq., Cambridge (876-9330)
DON GAVIN — STITCHES, 969 Commonwealth Ave., Boston (254-3939)
MITCH CHAKOUR BAND — THE TAM, 1648 Beacon St., Brookline (275-0982)
MILI BERMEJO AND CLAUDIO RAGAZZI — TURTLE CAFE, 1271 Cambridge St., Inman Sq. (354-8599)
DJ NIGHT WITH DAVID JONES — SCOTCH 'N SOUNDS, Westgate Mall, Brockton 584-1694)
RIGHT TIME — WESTERN FRONT, 342 Western Ave., Cambridge, (492-7772)
ROB SCHEPS — WILLOW JAZZ, 699 Broadway, Somerville (623-9874)

FRI., December 7

THE JACKALS/EXPOSE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
MEMPHIS ROCKABILLY — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
BAM BAM/SKIN/DREZNIAK — CHET'S LAST CALL, Causeway St., Boston (523-9160)
BIG CITY TWISTERS — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
CATALINAS — GROVERS, 392 Cabot St., Beverly (922-9695)
JOHN HALL BAND — JACKS, 952 Mass., Ave., Cambridge (491-7800)
YOUNG GUNS/THE LINES/BLOCK YARD — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-4800)
RICK MASCARI — JUMBOS 1133 Broadway Somerville (623-8177)
HERBIE KING THING — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
FAT CITY — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
SPECIAL CONSENSUS — KINVARA PUB, 34 Harvard St., Allston (254-9737)
CAPTAIN WENDELL — THE METRO, 15 Landsdowne St. Boston 262-2424
SUN MOUNTAIN FIDDLER — O'BRIENS PUB, 3 Harvard Ave., Allston (782-6245)
THE McTAGGERTS — PURPLE SHAMROCK 1 Union St., Boston (227-2060)
HERMAN JOHNSON QUARTER/BELLVISTA — RYLES, Inman Square, Cambridge (876-9330)
LEW TRAVERS UPTOWN QUARTET — SHERATON-COMMANDER, Brandywine Cafe, Harvard Square (547-4800)
LENNY CLARKE NIGHT — STITCHES, 969 Commonwealth Ave., Boston (245-3939)
JACK SMITH AND ROCKABILLY PLANET — THE TAM, 1648 Beacon St., Brookline (277-0982)
JEANETTE MUZIMA AND MARGIE POS — TURTLE CAFE, 1271 Cambridge St., Inman Sq. (354-8599)
ZION INITATION — WESTERN FRONT, 343 Western Ave.., Cambridge (492-7772)
MIKE GREY SEXTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

SAT., December 8

STOVALL BROWN — ED BURKES, 808 Huntington Ave., Boston 536-9287
THE SOULS/GONE DADDY GONE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
THE TURBINES/THE BLAROS/THE VISIGOTHS — CHET'S LAST CALL, Causeway St., Boston (523-9160)
SOUL DUKES — CITYSIDE, Faneuil Hall Marketplace, Boston (742-7390)
BIG CITY TWISTERS — GREAT SCOTT, 1222 Comm. Ave Boston (566-9014)
JAMES MONTGOMERY — GROVERS, 392 Cabot St., Beverly (922-9695)
BARRY MARSHALL AND THE ROCKIN' ROBINS/NARROW MARGIN — JACKS, 952 Mass. Ave., Cambridge (491-7800)
HERBIE KING THING — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
JIM PLUNKETT — JONATHAN SWIFTS 30J.F.K. St. Harvard Square (661—9887)
SALEM 66/SCRUFFY THE CAT — JOHNNY D'S SOUNDS & SPIRITS, 85 Harvard Ave., Allston (254-9629)
LITTLE FRANKIE AND THE PREMIERS — JUMBOS 1133 Broadway Somerville (623-8177)
THE SCHEMERS/ATTENTION/SHADE — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
THE POODLES — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
D.J. WENDY HUNT — METRO, 15 Lansdowne St., Boston (262-2424)
SUN MOUNTAIN FIDDLER O'BRIENS PUB, 3 Harvard Ave., Allston (782-6245)
THE McTAGGERTS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
BELLVISTA/THE HERMAN JOHNSON QUARTET — RYLES, Inman Square, Cambridge (876-9330)
FACE TO FACE/SPECIAL GUESTS — SCOTCH 'N SOUNDS, Westgate Mall, Brockton (584-1694)
LEW TRAVERS UPTOWN QUARTET — SHERATON-COMMANDER, Brandywine Care, Harvard Square (547-4800)
D.J. TONY V. — SPIT, 13 Lansdowne St., Boston (262-2424)
T. BLADE AND THE FABULOUS ESQUIRES — THE TAM, 1648 BeaconSt., Brookline (277-0982)
JEANNETE MUZIMA AND MARGIE POS — TURTLE CAFE, 1271 Cambridge St., Inman Sq. (354-8599)
MIKE GREY SEXTET — WILLOW JAZZ, 699 Broadway, Somerville (63-9874)
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Sun.,Dec. 2
SEAN SANDS
Thurs., Dec. 6
PROVINCETOWN JUG BAND
Fri., Dec. 7
From Chicago,
SPECIAL CONSENSUS
Sat., Dec. 8
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Scruffy The Cat
Chain Link Fence

Sun., Dec. 2
Compilation Cassette Benefit
DUB 7
LIFEBOAT
3 COLORS
BLAROS
Mon., Dec. 3
FRESH SOUNDS
Oblivian
Service
May Day
Tues., Dec. 4
THE DRIVE
Rockadiles
Wed., Dec. 5
Sacred Cows
Vengence
Weird Cowboys
Thurs., Dec. 6
Mystique
Planet Street
Jet Set
Fri., Dec. 7

REPLACEMENTS
Black Jacks
Green
Sat., Dec. 8
Good Buys
Skin
Gardon
Upstairs
12/1.....Tommy White's Frite Nite
12/7.....Marshalls
12/8.....Johnny Angel
NO COVER!
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12/14.....Barrence
12/15.....Fleshtones
12/21.....Robin Lane
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Continued from page 19

DANCE

PARTICIPATION

SATURDAYS

BEGINNING IRISH STEP DANCE with Patty Abner, 11:30 a.m. at International Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Camb. Admission $3; call 491-1122.

SUNDAYS

SCOTTISH DANCE, 6:30 p.m. at Church of Our Savior, 23 Monmouth St., Brookline. Admission $1.50; call 864-8945.
SINGLES DANCES, with music by Randy Rando, 3:30-7:30 p.m. at Holiday Inn, Dedham, exit 60N from Rte. 128. Admission $6; call 325-9320.
FOLK DANCING with Marianne Taylor, 3 p.m. at Boston Center for Adult Education, 5 Comm. Ave., Boston. Admission $6; call 267-4430.

MONDAYS

SCOTTISH DANCE, 8:15 p.m. at the YWCA, 7 Temple St., Camb. Admission $2.50 includes instruction, all welcome. Call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS, 8 p.m. at Concord Scout House, 74 Walden St., Concord. Music by Yankee Ingenuity, caller Tony Parkes. Admission $4; call 275-1879.

TUESDAYS

NEW ENGLAND SQUARES AND CONTRAS, 8:15 p.m., or 7:45 p.m. for beginners, at Cambridge YWCA, 7 Temple St., Cambridge. Live music. Admission $3.75; call 354-1340. Sponsored by the Country Dance Society.

WEDNESDAYS

INTERNATIONAL FOLK DANCE, 7:45 p.m. at Hemenway School, Water St., Framingham. Admission $2.75 includes multi-level instruction; call 872-4110.
ENGLISH COUNTRY DANCE, 8:30 p.m. at the YWCA, 7 Temple St., Camb. Music by Bare Necessities. Admission $4; call 354-1340. Sponsored by the Country Dance Society.
INTERNATIONAL FOLK DANCE, 8 p.m. at Crombie St. Church, Salem. Admission $2; call 777-2793.
DANCE-FREE offers alternative barefoot boogying in a smoke-free, alcohol-free environment, 7:30-10:45 p.m. at Christ Church, 0 Garden St., Camb. Admission $2; call 491-4195.
HUNGARIAN FOLK DANCE, 8:30-10 p.m. at Intl. Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Camb. Admission $3; call 491-1122.

THURSDAYS

DANCE TOGETHER at the Actors Institute, 731 Harrison Ave., Boston. Admission $4; call 267-5900.
EXPERIENCED INTERNATIONAL FOLK DANCE, 8:30 pm. at First Unitarian Church 404 Concord Ave., Belmont. Admission $4 includes instruction; call 491-6084. Sponsored by the Folk Arts Center.
DANCES OF THE NEAR EAST from 5:30-7 p.m. at International Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Cambridge. Admission $6; call 492-7535.

FRIDAYS

BASIC INTERNATIONAL FOLK DANCE, 8 p.m. at Brimmer & May Gym, Middlesex Rd., Chestnut Hill, with Conny & Marianne Taylor. Admission $3.50; call 491-6084. Sponsored by the Folk Arts Center.
DANCE FRIDAY, 8:30-11:30 p.m. at Joy of Movement, 23 Main St., Watertown. Freestyle barefoot dancing to all kinds of music. Admission $3; call 924-9548.
SWING/BALLROOM DANCE, with free instruction 8:45-9:30 p.m. and dancing to recorded music from the '30s, '40s, and '50s 9:30 p.m.-12:30 a.m. at the Church of Our Saviour Parish Hall, 25 Monmouth St., Brookline. Admission $5; call 277-1139.
SINGLES DANCE PARTY at the Holiday Inn, Newton, at 8:30 p.m. Admission $6; sponsored by Crème de la Crème Singles and New England Singles; call 894-1842.

SATURDAY/1

AMIGO DANCE at 8:30 p.m. at the Moose Club, 17 Spruce St., Waltham. Music by Spice. Sponsored by Parents without Partners. Donation $5; call 739-7354.
CONTRA DANCE at 8 p.m. at Nobscot Scout Reservation, Edgell Rd., Framingham/Sudbury town line, with musicians Mary Lea and Jackie Schwab and caller Susan Elberger. Admission $3; call 875-7551.
SWING BALL begins at 8:30 p.m. in the Grand Ballroom of the Bradford Hotel, 275 Tremont St., Boston. Music by Dick Johnson's Swing Shift Orchestra; '40s dress optional. Tickets $25, to benefit the Concert Dance Company of Boston and Dance Umbrella; call 923-1709 or 492-7578.

SUNDAY/2

CONTRA DANCE at First Congregational Church, 11 Garden St., Cambridge., 7:15 p.m. Music by Spring in the Valley. Admission $3.25; call 354-1340.

TUESDAY/4

DANCES OF UNIVERSAL PEACE with the Sufi Order from 7:30-9:30 p.m. at Phillips Brooks House, Harvard Yard, Cambridge. Free; call 522-0800.

FRIDAY/7

EXPERIENCED ENGLISH COUNTRY DANCE at 8 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Music by Jackie Schwab. Admission $4; call 354-1340.

SATURDAY/8

CONTRAS AND SQUARES at 8p.m. at Church of Our Saviour, 23 Monmouth St., Brooline. Jacob Bloom, caller. Admission $3; call 776-7579.
SQUARES AND CONTRAS, 8:30 p.m. at Concord Scout House, 74 Walden St., Concord. Ted Sanella, caller. Admission $4; call 275-0090.

SUNDAY/9

CONTRAS, SQUARES, AND FREESTYLE CLOGGING at 8 p.m. at Scout House, 74 Walden St., Concord. Tony Parkes, caller. Admission $4; call 275-1879.

PERFORMANCE

SATURDAY/1

DANNY SLOAN DANCE COMPANY performs modern jazz dance at 8 p.m. at New England Life Hall, 225 Clarenton St., Boston. Tickets $10-$6; call 876-2984.
DINOSAUR DANCE COMPANY performs the Boston première of Hans van Manen's "In and Out" and works by Michael Mao and Toby Armour at the Dinosaur Space, 10 West St., Boston, tonight at 8 p.m. and Sun. at 7 p.m. Tickets $7 and $9; call 426-2326.
NORTH ATLANTIC BALLET performs *Nutcracker* at 2 and 7 p.m. at the Strand Theatre, 543 Columbia Rd, Dorchester. Tickets $7, $5 students and the elderly; call 282-8000.

SUNDAY/2

EXCERPTS FROM *NUTCRACKER* are danced by the Boston Ballet at noon at the Mall at Chestnut Hill, 199 Boylston St., Chestnut Hill. Free; call 965-3037.
JAZZ, MODERN, AND AFRO DANCES are performed by Clé Douglas at 8 p.m. at AAMARP, 11 Leon St., Brookline. Donations accepted; call 284-6746.
RAMMA BHARDVAJ, Neena Gulati, and Jothi Raghavan perform Indian dances at 3 p.m. at Brookline High School, 115 Greenough St., Brookline. Tickets $6, $4 students; call 426-4525.
"WATER DANCES," a work by Becky Arnold, Nancy Marsh, and Thia Sontag, begins at 6 p.m. at the Joy of Movement Studio Theater, 536 Mass. Ave., Cambridge. Part of Dance Umbrella's Open Studio series. Free; call 492-7578.
MASSACHUSETTS DANCE ENSEMBLE performs "Choreo," a work for dancers and computer, at 3 p.m. at Joy of Movement Studio Theatre, 536 Mass. Ave., Cambridge. Presented by Dance Umbrella. Tickets $7, $6 for students and the elderly; call 492-7578.
DINOSAUR DANCE COMPANY. See listing for Sat. the 1st.

WEDNESDAY/5

DANCE LANDSCAPES performs today through Sat. at 8 p.m. and Sun. at 2 p.m. at Brimmer St. Theater, 69 Brimmer St., Beacon Hill, Boston. Tickets $3; call 578-8785.

THURSDAY/6

BOSTON BALLET presents *Nutcracker* through Dec. 30 at the Wang Center for the Performing Arts, 270 Tremont St., Boston, tonight, Fri., and Sat. at 7:30 p.m., and Sat. and Sun. at 2 p.m. Tickets $13-$31; call 542-3600.
BETTY FAIN AND DANCERS perform "Trio," "Episodes," "The Mississippi" and "Foreign Exchange" tonight, Fri., and Sat. at 8 p.m. in the Dinosaur Space, 10 West St., Boston. Tickets $6; call 482-1978.
DANCE LANDSCAPES. See listing for Wed. the 5th.

FRIDAY/7

FREE-FOR-ALL at the Museum of Fine Arts, 465 Huntington Ave., Boston, includes Dancers at the Barre at 5 p.m. today and at 1:30 p.m. Sun., and clasical dance of India at 3:30 Sat. Free; call 267-9300.
DOLLEE MALLARE AND DEBBIE O'CARROLL present an evening of tap, clowning, and mime at 8 p.m. at Dancespace, 295 Huntington Ave., Boston. Donation $2; call 267-7603.
"CHOREOGRAPHERS' SHOWCASE" begins at 8:30 p.m. today, Sat., and Sun. at Action Dance Theatre, 21 Salem St., Salem. Tickets $5; call 741-1540.
BOSTON BALLET. See listing for Thurs. the 6th.
DANCE LANDSCAPES. See listing for Wed. the 5th.

SATURDAY/8

WALTHAM ARTS COUNCIL presents North Atlantic Ballet's production of *Nutcracker* at 7 p.m. at Kennedy Middle School, Lexington St., Waltham. Tickets $5, $3 students and the elderly, $1 children; call 891-3740.
BRAZILIAN DANCE THEATRE presents "Roots of Our Land" at 8 p.m. tonight and at 7:30 p.m. tomorrow at Mass. College of Art, Tower Auditorium, 621 Huntington Ave., Boston. Tickets $7, $5 students and the elderly; call 522-2547.
DANCE COLLECTIVE performs at 8 p.m. at Alumni Hall, Northeastern University, 360 Huntington Ave., Boston. Tickets $6, $3 students and the elderly; call 492-7578.
"CHOREOGRAPHERS' SHOWCASE." See listing for Fri. the 7th.
BOSTON BALLET. See listing for Thurs. the 6th.
DANCE LANDSCAPES. See listing for Wed. the 5th.
BETTY FAIN AND DANCERS. See listing for Thurs. the 6th.
FREE-FOR-ALL. See listing for Fri. the 7th.

SUNDAY/9

CONNECTICUT BALLET COMPANY performs *Nutcracker* at 4 p.m. at Durgin Arts Center, University of Lowell, Lowell. Tickets $12.50 and $10; call 489-0350.
BRAZILIAN DANCE THEATRE. See listing for Sat. the 8th.
BETTY FAIN AND DANCERS. See listing for Thurs. the 6th.
BOSTON BALLET. See listing for Thurs. the 6th.
DANCE LANDSCAPES. See listing for Wed. the 5th.
"CHOREOGRAPHERS' SHOWCASE." See listing for Fri. the 7th.
FREE-FOR-ALL. See listing for Fri. the 7th.

EVENTS

SATURDAY/1

CHRISTMAS ARTS AND CRAFTS FAIR runs from 10 a.m. to 4 p.m. at Christ Church, Zero Garden St., Cambridge. Admission free; family-style supper at 5:30, $5; call 876-0200.
FRENCH CHRISTMAS BAZAAR sponsored by the French-Speaking League of New England, from 10 a.m. to 4 p.m. at 287 Comm. Ave., Boston. Admission free; call 489-1240.
KENDA THE POLAR BEAR celebrates her 1st birthday at 2 p.m. at the Worcester Science Center, Harrington Way, Worcester. Admission $3; children and the elderly, $2.50; those with teddy bears $1; call 791-9211.
HOLIDAY FAIR AND FESTIVAL at the Waldorf School, 739 Mass. Ave., Lexington, runs from 10 a.m. to 4 p.m. Admission free; call 863-1062.
INSTANT BOOK ASSEMBLY at 8 p.m. at Maapspace, 63 Endicott St., Boston. Bring 30 copies of your work. Admission $2, which includes other events (see Prose and Talks); call 427-1490.
CHRISTMAS IN THE BARN at the Case Estates, 135 Wellesley St., Weston, with European and American holiday decorations on exhibit and for sale, runs from 10 a.m. to 5 p.m. Sat. and 1 to 5 p.m. Sun. Admission $3; call 326-8906.
AUTOMANIA ANTIQUE AND CUSTOM CAR SHOW runs from noon-11 p.m. today and until 9 p.m. tomorrow at the Northeast Trade Center, Woburn. Tickets $6, children under 12, $3; call 935-8090.
CHRISTMAS ANTIQUES AND CRAFTS SHOW at the Hynes Auditorium, Boston, runs from 1-11 p.m. today 1-7 p.m. Sun. Tickets $4, $3 students and the elderly; call 426-9002.
"AN EVENING WITH CHAMPIONS," with skaters Tai Babilonia, Randy Garner, Brian Boitano, Andrewas Sallay, Kristina Regoscky, Jill Frost, Ginger and Archie Tse, Donny Adair, and René Roca, begins at 8 p.m. tonight and at 1 p.m. Sun. at Bright Arena, Harvard University. Tickets $10, $5 students, children, and the elderly, to benefit the Jimmy Fund; call 498-6007.
HOLLY FAIR at First Unitarian Church, Centre St., Jamaica Plain from 10 a.m.-4 p.m. To benefit the Hollow Reed School; admission free; call 524-4881.

SUNDAY/2

CHRISTMAS BAZAAR from 10 a.m. to 5 p.m. at the Kushi Institute, 17 Station St., Brookline Village. Admission free; some proceeds to benefit the institute library; call 566-5802.
BASEBALL CARD AND SPORTS MEMORABILIA SHOW from 9 a.m. to 3 p.m. at the Natick Hilton, Speen St., Natick. Admission $1; call 485-6500.
LIGHTING OF BOSTON COMMON begins with a 1 p.m. parade, entertainment at 2 p.m., and tree-lighting at dusk. Doug Flutie (who else?) is a special guest. Light-a-light buttons sold for $1; call 725-4006.
MEET 16 LIVER-TRANSPLANT RECIPIENTS, their families and physicians at 3 p.m. at the Parker House, 60 School St., Boston. Donation $10; call 332-3249.
"DAY OF RESISTANCE AND REMEMBRANCE" on Central America includes a silent vigil at 1 p.m. on Boston Common, an interfaith service at 2 p.m. at the Paulist Center, 5 Park St., Boston, a pledge-signing at 3 p.m. at St. Paul's Cathedral, Tremont St., Boston, and a march to a new illegal-alien detention center, leaving from St. Paul's Cathedral. Call 437-9794, 354-0008, or 864-8116.
CHRISTMAS SECRETS, the seasonal cooperative store, holds a 10th-anniversary party from noon to 5 p.m. at 1773 Mass. Ave., Cambridge. Admission free; call 497-0655.
HEALTH FAIR, featuring an appearance by Jim Rice, runs from noon to 4 p.m. at the Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton. Free; call 965-8900.
CHRISTMAS ANTIQUES AND CRAFTS SHOW. See listing for Sat. the 1st.
CHRISTMAS IN THE BARN. See listing for Sat. the 1st.
AUTOMANIA ANTIQUE AND CUSTOM CAR SHOW. See listing for Sat. the 1st.
"AN EVENING WITH CHAMPIONS." See listing for Sat. the 1st.

WEDNESDAY/5

INFO HOLIDAY CRAFTS FAIR '84 runs from 8:30 p.m. to 6 p.m. today and until 3:30 p.m. Thurs. and Fri. at UMass/Boston Harbor Campus, Columbia Point, Dorchester. Admission free; call 929-7708.
9TO5 CELEBRITY AUCTION, with Shirley Chisholm, begins at 6 p.m. at the Institute for Contemporary Art, 955 Boylston St., Boston. Tickets $15; light buffet and cash bar; call 423-3253.

THURSDAY/6

CHRISTMAS PLANT SALE AT THE VALE, Lyman Estate, 185 Lyman St., Waltham from 10 a.m. to 4 p.m. through Sun. Free; call 891-7095.
INFO HOLIDAY CRAFTS FAIR '84. See listing for Wed. the 5th.

FRIDAY/7

ARTS AND CRAFTS HOLIDAY SHOW AND SALE runs from 1 to 9 p.m. today and 11 a.m.-6 pm. Sat. and Sun. at the Loker School, off Rte. 30, Wayland. Admission free; call 354-1403.
CHRISTMAS PLANT SALE AT THE VALE. See listing for Thurs. the 6th.
INFO HOLIDAY CRAFTS FAIR '84. See listing for Wed. the 5th.

SATURDAY/8

TRIVIAL PURSUIT COMPETITION at 7:30 p.m. at Methodist Church Hall, 800 Highland Ave., Needham. Admission $2; sponsored by No-Name Singles; call 444-3227.
"A CHRISTMAS WITH THE EARLY REPUBLIC" takes place from 11 a.m. to 3 p.m. today through Mon. at Gore Place, 52 Gore St., Waltham. Admission $4; call 894-2798.
RACQUETBALL/WALLEYBALL SPORTS PARTY for ages 25-45, 7:30-10 p.m. at Cambridge Racquetball Club, Athenaeum House, 215 First St., Camb. Admission $5; call 284-4159.
NATURE OUTING on Peddocks Island runs from 10 a.m. to 4 p.m., with boat departing from Long Wharf, Boston. Admission $10, $5 children to age five; dress warmly; call 523-1184.
CHRISTMAS ANTIQUES AND CRAFTS SHOW runs from 10 a.m. to 10 p.m. today and from noon to 6 p.m. tomorrow at Bayside Exposition Center, Dorchester. Admission $3, students and the elderly $2, children under 12 free; call 426-9002.
CRAFTS FAIR AND EXHIBITION at Boston Food Cooperative, 449 Cambridge St., Boston, from noon to 6 p.m. today and tomorrow. Admission free; call 787-1416.
CHRISTMAS PLANT SALE AT THE VALE. See

listing for Thurs. the 6th.
ARTS AND CRAFTS HOLIDAY SHOW AND SALE. See listing for Fri. the 7th.

SUNDAY/9

"CELEBRATING THE WINTER SOLSTICE" runs from 1 to 4 p.m. at the Arnold Arboretum, the Arborway, Jamaica Plain. Admission $12; call 524-1718.
MYSTIC VALLEY RAILWAY SOCIETY hosts a "Victorian Christmas in Newport" with a bus (!) leaving Riverside MBTA station at 11 a.m. and Rte. 128 station at 11:15 a.m. Admission $34, $17 for children under 12, and includes lunch; call 361-4445.
"A CHRISTMAS WITH THE EARLY REPUBLIC." See listing for Sat. the 8th.
CHRISTMAS ANTIQUES AND CRAFTS SHOW. See listing for Sat. the 8th.
CHRISTMAS PLANT SALE AT THE VALE. See listing for Thurs. the 6th.
CRAFTS FAIR AND EXHIBITION. See listing for Sat. the 8th.
ARTS AND CRAFTS HOLIDAY SHOW AND SALE. See listing for Fri. the 7th.

MUSIC

CLASSICAL

SATURDAY/1

MIT CONCERT BAND performs works by Levitt (première), Madden, and Schwarz (première) at 8 p.m. at Kresge Auditorium, MIT, 77 Mass. Ave., Cambridge. Free; call 253-2906.
ORGANIST MARIAN RUHL performs works by J.S. Bach at Busch-Reisinger Museum, corner of Kirkland Sts. and Divinity Ave., Cambridge. Tickets $3.50.
HARVARD-RADCLIFFE ORCHESTRA performs works by Britten and Smetana tonight at 8 p.m. at Sanders Theatre, Harvard Yard, Cambridge, and Sun. at 3 p.m. at the Worcester Art Museum, 55 Salisbury St., Worcester. Tickets $7, $5, and $3 today, free tomorrow; call 864-0500.
CAPELLA ALAMIRE performs works by Busnois, Ockeghem, de la Rue, Josquin, Morales, Gombert, and Palestrina today at 7:30 p.m. at Christ Church, Zero Garden St., Cambridge, Sun. the 2nd at Holmes Hall, North House, Harvard, 56 Linnaean St., Cambridge, and Sat. the 8th at St. James Episcopal Church, 1991 Mass. Ave., North Cambridge. Donation requested at Christ Church and St. James, free at North House; call 498-6173.
SYMPHONY PRO MUSICA performs works by Rimsky-Korsakov and Shaw and Bennett at 8 p.m. today at Hudson High School and at 7 p.m. Sun. at Leominster City Hall. Tickets $4.50, $2.50 students and the elderly; call 534-7520.
TUFTS UNIVERSITY CHORALE AND ORCHESTRA performs works by Beethoven at 8 p.m. in Cohen Auditorium, Tufts's Medford campus. Free; call 381-3564.
BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conducting, performs Mahler's Symphony No. 9 at 8 p.m. at Symphony Hall, 301 Mass. Ave., Cambridge. Tickets $33.50-$5; call 266-1492.
PIANIST MARSHA KINDALL SMITH performs at 3 p.m. at Wellesley Middle School, Kingsbury St., Wellesley. Free; call 739-0090.

SUNDAY/2

BOSTON UNIVERSITY EARLY MUSIC SERIES, with violist Raphael Hillyer, performs half of J.S. Bach's Suite for Unaccompanied Cello, transcribed for viola, at 8 p.m. at Boston University Concert Hall, 855 Comm. Ave., Boston. Tickets $5, $2 students and the elderly; call 353-3345.
APPLE HILL CHAMBER PLAYERS perform works by Boccherini, Shostakovich, and Beethoven, at 8 p.m. at the Longy School of Music, 27 Garden St., Cambridge. Tickets $8, $5 for students and seniors; call (603) 847-3371 or 723-5181.
MIT CHAMBER PLAYERS perform works by Brahms and others at 4 p.m. at Kresge Auditorium, MIT, 77 Mass. Ave., Cambridge. Free; call 253-2906.
LONGY CHAMBER ORCHESTRA persents works by Schubert, Street, and Beethoven, with soloist Peggy Pearson, oboe, at 3 p.m. at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free; call 876-0956.
SOPRANO SUSAN TROUT and guitarist Richard Schilling perform works by Mahler, Musgrave, Schumann, Samuel Barber, and English Renaissance composers at 2 p.m. at Belmont Public Library, 336 Concord Ave., Belmont. Free.
"CHRISTMAS AT CASTLE HILL" includes a noon luncheon and 2 p.m. concert with violinist Masuko Ushioda, cellist Laurence Lesser, and pianist Seymour Lipkin playing works by Beethoven, Shostakovich, and Brahms at the Great House, Castle Hill, Argilla Rd., Ipswich. Admission is $30 for lunch, $15 of which goes to the Castle Hill Restoration Fund, and $15 for the concert; call 356-4070.
MUCH ADO performs works of the late middle ages and the Renaissance at 3 p.m. at Fitchburg Public Library, 610 Main St., Fitchburg. Free; call 345-9635.
HARPSICHORDIST MARTIN PEARLMAN performs works by J.S. Bach, Handel, and Scarlatti at 5 p.m. at the French Library, 53 Marlborough St., Boston. Tickets $7.50, $5 students and the elderly; reservations required; call 266-4351.
SOUTH END SYMPHONY AND CHORAL SOCIETY plays *Trinity Mass* by Garofalo, "Pee Wee the Piccolo" and "Tubby the Tuba," and Christmas carols and seasonal works at 4 p.m. at Immaculate Conception Church, 761 Harrison Ave., South End, Boston. Tickets $15, $10, and $7.50; call 266-6550.
VIOLIST PAUL NEUBAUER, with pianist Margo Garrett and harpsichordist Wendy Young, performs at 7 p.m. at the J. Everett Collins Center for the Performing Arts, Shawsheen Rd., Andover. Tickets $5 and $7; call 479-1905.
CIVIC SYMPHONY ORCHESTRA OF BOSTON performs works by Handel, Debussy, Ravel, and, with the Boston Symphony Horn Quartet, Schumann at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Tickets $9, $6, and $3; call 536-2412.
SYMPHONY PRO MUSICA. See listing for Sat. the 1st.
OPEN READING OF HANDEL'S *MESSIAH* begins at 7:30 p.m. at Belmont Music School, 582a Pleasant St., Belmont. Admission $3, $1.50 students and the elderly; call 489-2023.
OPERA COMPANY OF BOSTON presents Offenbach's *Tales of Hoffmann* today and Sun. the 9th at 3 p.m. and Wed. at 8 p.m. at the Opera House, 539 Washington St., Boston. Tickets $12-$50; call 426-5300.
BROOKLINE MUSIC SCHOOL FACULTY perform works by J.S. Bach, Beethoven, Briccialdi, Alec Wilder, and Poulenc at 2 p.m. at the Brookline Public Library, 361 Washington St., Brookline. Free; call 277-4593.
KING'S CHAPEL CHRISTMAS CONCERT includes Haydn's *Saint Nicholas* Mass and works by Daquin and Durante at 5 p.m. at King's Chapel, 58 Tremont St., Boston. Free; call 227-2155.
PIANIST TRUDI VAN SLYCK performs works by Chopin, Schubert, and Mozart at 2:30 p.m. at Malden Public Library, 36 Salem St., Malden. Free; call 324-0218.
WAVERLY CHAMBER ENSEMBLE performs works by Rossini, Mendelssohn, Krommer, and Stravinsky today at 3 p.m. at Slosberg Recital Hall, Brandeis University, Waltham, and Mon. at 8 p.m. at Bethlehem Lutheran Church, Cliftondale and Kitteridge Sts., Roslindale. Donations; call 647-2557 or 325-4559.
POLYMMIA CHORAL SOCIETY performs works by Bach, Buxtehude, Bruckner, and Schubert at 3 p.m. at Memorial Hall, Main St., Melrose. Tickets $4; $2 students and the elderly; call 665-1979.
CAMBRIDGE CHORALE performs works by Britten, Debussy, Elgar, Palestrina, and Seitz, today at 3 p.m. at First Parish Unitarian Church, 620 Mas. Ave., Arlington, and Sun. the 9th at 3 p.m. at Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Free in Arlington, $4 in Cambridge; call 935-6438.
MASTERWORKS CHORALE AND ORCHESTRA perform works by Vivaldi, Kodály, and Thompson at 4 p.m. at Sanders Theatre, Harvard Yard, Cambridge. Tickets $12, $9, and $6; call 232-9457.
WELLESLEY CHORAL SOCIETY performs works by Elgar and English Renaissance composers at 4 p.m. at St. John Evangelist Church, Rte. 16, Wellesley. Tickets $6, $4 high-school students and the elderly; call 244-0985.

MONDAY/3

MIT CHAMBER MUSIC SOCIETY performs works by Beethoven, Mendelsohn, Glinka, and Schubert at 5 p.m. in the Music Library, 160 Memorial Dr., Cambridge. Free; call 253-2906.
DUO-PIANISTS REBECCA PLUMMER AND MYRON ROMANUL perform works by Mozart, Bolling, and Brubeck at 8 p.m. at Pickman Concert Hall, 27 Garden St., Cambridge. Free.
TUFTS UNIVERSITY EARLY MUSIC ENSEMBLE performs 16th-century works at 8 p.m. at Goddard Chapel, Medford campus. Free; call 381-3564.
WAVERLY CHAMBER ENSEMBLE. See listing for Sun. the 2nd.

TUESDAY/4

OMNIBUS performs works by Schoenberg, Coble, Amlin, and Adolphe (world première) at 8 pm at Boston University Concert Hall, 855 Comm. Ave., Boston. Free; call 353-3345.
LA FONTEGARA performs medieval and Renaissance music at 12:15 p.m. in the Fogg Art Museum, 32 Quincy St., Cambridge. Museum admission $2, $1 students and the elderly; call 495-7768.
MASTER SINGERS OF WORCESTER perform works by Vaughan Williams, des Prés, and Handel at 7:30 p.m. at Wesley United Methodist Church, 114 Main St., Worcester. Tickets $8 and $5; call 835-3263.
WORCESTER CONSORTIUM ORCHESTRA performs works by Vivaldi, Vaughan Williams, J.S Bach, Stravinsky, and Andrews at Estabrook Hall, Clark University, 950 Main St., Worcester. Donations accepted; call 793-7441.

WEDNESDAY/5

MIT CHAMBER MUSIC SOCIETY celebrates the 300th anniversary of J.S. Bach, Handel, and Scarlatti at 7:30 p.m. in MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; call 253-2906.
NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA performs works by Liszt, Bartok, and somebody else at 8 p.m. at Jordan Hall, 290 Huntington Ave. Boston. Admission $5, $3 students and the elderly; call 262-1120.
HANDEL'S *MESSIAH* is performed by the Pro Arte Chamber Orchestra at 7:30 p.m. at Sanders Theatre, Harvard Yard, Cambridge. Tickets $8 and $10; call 661-7067.
OPERA COMPANY OF BOSTON. See listing for Sun. the 2nd.

THURSDAY/6

SOPRANO EMILY RAYMER, with pianist John Sharpley, sings works by Handel, Beethoven, Liszt, Wolf, Duparc, Debussy, Poulenc, Rorem, and Britten at 12:30 p.m. in the auditorium of the Federal Reserve Bank, 600 Atlantic Ave., Boston. free; call 973-3454.
THE HAMILTON BAROQUE ENSEMBLE plays music by Telemann, Nandot, Bach, Fasch, and Loeillet at 8 p.m. at Blacksmith House, 56 Brattle St., Cambridge. Admission $3.50; call 547-6789.
MISTRAL performs seasonal music from Spain, Eastern Europe, England, and America at noon at MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; call 253-2906.
LONGY FLUTE ORCHESTRA performs works by des Prez, Haydn, and Rimsky-Korsakov at 6 p.m. in Pickman Concert Hall, 27 Garden St., Cambridge. Free.
"*MESSIAH* SING" with the Harvard-Radcliffe Orchestra at 8 p.m. at Sanders Theatre, Harvard Yard, Cambridge. Tickets $6, $3 students and the elderly; call 495-2663.
MARTHE KELLER AND GEORGES WILSON take speaking roles in Honegger's *Jean d'Arc au bûcher*, with Seiji Ozawa conducting the Boston Symphony Orchestra, Tanglewood Festival Chorus, Boston Boy Choir, and Youth Pro Musica, today and Sat. the 8th at 8 p.m. and Fri. at 2 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $5-$33.50; call 266-1492.
PIANIST LOIS SHAPIRO performs works by Beethoven, Béro, and Schumann at 6 p.m. at the Goethe Institute, 170 Beacon St., Boston. Free; call 262-6050.

FRIDAY/7

ORGANIST JOHN SKELTON performs 12:15-12:45 p.m. at Trinity Church, Copley Sq., Boston. Free; call 536-0944.
MYSTIC VALLEY ORCHESTRA performs works by Bach, Stravinsky, and Brahms tonight at 8 p.m. at First Parish Church, 35 Church St., Watertown, and Sun. at 8 p.m. at Longy School of Music, 1 Follen St., Cambridge. Tickets $6, $4 students, the elderly, and those with special needs; call 924-4939.
"LUNCH AT THE OPERA HOUSE" features tenor David Eisler and pianist Neville Dove at noon at the Opera House, 539 Washington St., Boston. Tickets $15 and $10; reservations recommended; call 426-5300.
BROOKLINE COMMUNITY CHORUS performs works by Rossi, Purcell, Pinkham, and traditional carols at 8 p.m. at St. Paul's Church, 15 St. Paul St., Brookline. Tickets $3, $2 students and the elderly; call 277-4593.
VIOLINIST HENRYK SZERYNG performs works by Brahms, Bach, Paderewski, Sarasate, and Halffter at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $16.50, $15.50, and $14.50; call 266-1492.
BOSTON UNIVERSITY REPERTORY AND CONCERT BANDS perform works by Grunbman, Read, and Vaughan Williams at 7:30 p.m. at Middlesex College, Terrace Hall Ave., Burlington. Free; call 275-8910, ext. 279.
BOSTON CONSERVATORY SYMPHONY ORCHESTRA performs works by Glinka, Mozart, and Brahms at 8 p.m. in the Boston Conservatory Theater, 31 Hemenway St., Boston. Free; call 536-6340.
BANCHETTO MUSICALE performs Handel's *Messiah* today at 8 p.m. and Sun. at 3 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Ticket $14, $10.50, and $7; call 491-7282.
MASTERWORKS CHORALE performs Handel's *Messiah* with audience participation today and tomorrow at 8 p.m. at Cary Hall, Mass. Ave., Lexington Center. Free; bring scores; call 232-9457.
WINTERSAUCE performs works by Palestrina, Vittoria, and holiday music at 8 p.m. today and Sat. at First and Second Church, Marlborough and Berkeley Sts., Boston. Tickets $9; call 523-4634.
MYSTIC VALLEY ORCHESTRA performs works by Bach, Stravinsky, and Brahms at 8 p.m. at First Parish of Watertown, Church and Summer Sts., Watertown. Tickets $5, under 18 and the elderly $3; call 527-0225.
DEDHAM CHORAL SOCIETY performs works by Mozart, Dirksen, and traditional carols tonight at 8 p.m. at Trinity Church, Copley Square., Boston, and Sun. at 3 p.m. at St. Mary's Church, 420 High St., Dedham. Donation $6, $4 students and the elderly; call 326-6050.
MARTHE KELLER AND GEORGES WILSON. See listing for Thurs. the 6th.

SATURDAY/8

MIT SYMPHONY ORCHESTRA performs works by Britten, Ravel, and Tchaikovsky, at 8:30 p.m. in Kresge Auditorium, opposite 77 Mass. Ave., Cambridge. Admission $1; call 253-2906.
ORGANIST JAMES JOHNSON plays works by J.S. Bach at the Busch-Reisinger Museum, corner Kirkland St. and Divinity Ave., Cambridge. Admission $3.50, students and the elderly $2.50.
OPERA SCENES from works by Gluck, Nicolai, Mozart, and Beethoven are performed by the Boston University Opera Workshop today and tomorrow at 8 p.m. at Boston University Concert Hall, 855 Comm. Ave., Boston. Free.
NEWBURYPORT CHORAL SOCIETY holds its 50th anniversary concert with works by Britten and Vivaldi at 8 p.m. at Central Congregational Church, Pleasant and Titcomb Sts., Newburyport. Admission $5, $3 students and the elderly; call 462-6021.
HANDEL'S *MESSIAH* is performed by the Choral Union of Eastern Nazarene College at 7 p.m. today and Sun. at Wollaston Church of the Nazarene, 37 E. Elm Ave., Wollaston. Donations accepted; call 773-6350, ext. 262.
ALEA III performs works by Schuller, Schwatz, Becker, Honegger, and Koumentakis at 8 p.m. at Pickman Hall, 27 Garden St., Cambridge. Tickets $8, $4 students and the elderly; call 353-3340.
SOMERVILLE BRASS QUINTET performs works by Scheidt, Dahl, Waller, J.S. Bach, Pulling, and Ewald at 8 p.m. at First Parish Church, 630 Mass. Ave., Arlington. Free; call 466-2860.
CLARK UNIVERSITY CONCERT CHOIR AND CHAMBER CHORUS performs works by Bach and Vittoria at 8 p.m. at Little Center, Clark University, 950 Main St., Worcester. Free.
CAPELLA ALAMIRE. See listing for Sat. the 1st.
WINTERSAUCE. See listing for Fri. the 7th.
MARTHE KELLER AND GEORGES WILSON. See listing for Thurs. the 6th.
MASTERWORKS CHORALE. See listing for Fri. the 7th.

SUNDAY/9

MIT BRASS ENSEMBLE performs works by Bach, Gabrieli, Hindemith, and Allain Caron (world première) at 3:30 p.m at Kresge Auditorium, opposite 77 Mass. Ave., Cambridge. Free; call 253-2906.
BOSTON ARCHDIOCESAN CHOIR SCHOOL gives its Christmas concert at 3 and 7 p.m. at St. Paul Church, Bow and Arrow Sts., Cambridge. Tickets $7 and $5; call 868-8658.
"NOWELL SING WE CLEAR," carols and songs at 7 p.m. at Pleasant St. Congregational Church, 75 Pleasant St., Arlington. Tickets $5, children under 12 $2.50 call 643-0553.
"SEASON OF PEACE," a program of works by Bach, Barber, and Haydn, at 4 p.m. at Follen Community Church, 755 Mass. Ave., Lexington. Tickets $10, $5 students and the elderly; $5 for buffet following concert; to benefit three nuclear-freeze committees; call 643-4880.
BRATTLE STRING QUARTET performs works by Mozart and Stravinsky at 2:30 p.m. at the Brattle Theatre, 40 Brattle St., Cambridge. Tickets $7.50; call 876-4226.
BACH SOCIETY ORCHESTRA performs works by Vivaldi, Respighi, Bloch, and Villa-Lobos at 8 p.m. at Paine Hall, off Oxford St., Harvard University, Cambrige. Tickets $5, $3 students and the elderly; call 495-2663.
THE MASTER SINGERS perform works by 17th-century Spanish composers at 4 p.m. at Pickman Hall, 27 Garden St., Cambridge. Tickets $8, $6 students and the elderly; call 666-2542.

Continued on page 26

THE CHANNEL 451-1905
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SATURDAY • DECEMBER 1 • $5/6 WFNX

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TONIGHT
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SPECIAL GUESTS THE SCHEMERS
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FRIDAY • DECEMBER 7 • $3.50 DANCE PARTY
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CHILDREN'S HOSPITAL BENEFIT CONCERT
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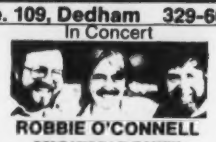

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Continued from page 25

THE PORTLAND STRING QUARTET plays works by Mozart, Bloch, and Schumann at 8 p.m. at All Newton Music School, 321 Chestnut St., Newton. Tickets $8; call 527-4553.

BARITONE ERNEST TRIPLETT, accompanist Louise O'Leary, and violinist Conall Ryan perform "The Voice of Christmas" at 3 p.m. at First Congregational Church, Church St., Stoneham. Tickets $5; students and the elderly $3.

SOPRANO SUSAN LARSON and pianist Craig Smith perform works by Wolf, Schubert, Sibelius, Poulenc, and Gershwin at 2 p.m. at Great House, Castle Hill, Argilla Rd., Ipswich. Preceded by noon luncheon. Tickets $30 luncheon, $15 concert; call 356-4070.

CANDLELIGHT CONCERT presents works by Corelli, Vivaldi, and Locatelli at 7 p.m. at First Parish Church, Rte. 3A and Depot St., Duxbury. Tickets $6, $2 students and the elderly; call 934-6532.

DEDHAM CHORAL SOCIETY. See listing for Fri. the 7th.

OPERA SCENES. See listing for Sat. the 8th.

OPERA COMPANY OF BOSTON. See listing for Sun. the 2nd.

HANDEL'S *MESSIAH*. See listing for Sat. the 8th.

MYSTIC VALLEY ORCHESTRA. See listing for Fri. the 7th.

BANCHETTO MUSICALE. See listing for Fri. the 7th.

POPULAR, ETC.

SATURDAY/1

EMMANUEL COLLEGE WOMEN'S CHORUS and Fairfield College Men's Glee Club perform at 8 p.m. in the Administration Building, Emmanuel College, 400 the Fenway, Boston. Admission $2, students $1; call 277-9340.

WILLIE RUFF AND DWIKE MITCHELL play jazz at 8 p.m. at Boston University Concert Hall, 855 Comm. Ave., Boston. Tickets $5, students free; call 353-3345.

PARADISE 3* AND *NEW PYGMATIC FUNCTIONS FOR THE ALL TV ORCHESTRA, works by sound artists Megan Roberts and Raymond Ghirardo, begin at 8 p.m. at Mobius, 354 Congress St., Boston. Tickets $6, $4 students; call 542-7416.

METRO STEEL BAND BENEFIT PARTY to replace burnt-out instruments and practice space at 9:30 p.m. at Syria Temple, 89 Norfolk St., Dorchester. Donation $5 in advance, $6 at the door; call 296-7163.

SUNDAY/2

"CONCERT FOR JUSTICE AND PEACE IN EL SALVADOR," with music by Roy Brown, Sabia, Armando Martinez, and Llactamazi, begins at 7:30 p.m. at Strand Theater, 543 Columbia Rd., Dorchester. Tickets $9, to benefit the General Association of Salvadoran University Students; call 661-0202.

HILLEL ACADEMIC FESTIVAL V, an evening of music, humor, and drama featuring the Klezmer Conservatory Band, comedienne Elinor Grumet, the Jazz Ensemble, and playwright William Alfred, begins at 7:30 p.m. at Kresge Little Auditorium, MIT, 77 Mass. Ave., Cambridge. Tickets $100-$10; call 266-3882.

MONDAY/3

JAZZ FEST, with jazz bands from Boston University, Lowell University, and Harvard University, at 8 p.m. at BU's Concert Hall, 855 Comm. Ave., Boston. Free; call 353-3358.

UNDERGROUND COMPOSERS present their works at 8 p.m. at the French Library, 53 Marlborough St., Boston. Free; call 742-6713.

THURSDAY/6

BRIGHT MORNING STAR performs folk music at 8 p.m. at Morse Auditorium, 602 Comm. Ave., Boston. Tickets $5 in advance, $6 at the door; call 354-0008.

BROOKLINE MUSIC SCHOOL gives a holiday concert and sing-along at 7 p.m. at Coolidge Corner Library, 31 Pleasant St., Brookline. Free; call 277-4593.

"A RAINBOW CHRISTMAS" by RuthAnna and Valarie Givens, at 7 p.m. at Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Admission $5, $3 students, the elderly, and those with special needs.

MIT GOSPEL CHOIR and guests perform at 7:30 p.m. at Sala de Puerto Rico, MIT Student Center, opposite 77 Mass. Ave., Cambridge. Minimum donation $1; call 255-7980.

FRIDAY/7

DAVID THOMAS AND THE ACCORDION CLUB perform at 10 p.m. at Mass. College of Art Palace Rd. Theatre, Palace Rd., Boston. Tickets $7.

"UMASS/AMHERST JAZZ" begins at 8 p.m. at Pickman Hall, 27 Garden St., Cambridge. Tickets $5, $3 students and the elderly; call 437-0231.

FREE-FOR-ALL at the Museum of Fine Arts, 465 Huntington Ave., Boston, includes choral singing at 11 a.m. and noon, Leonard Solomon on the bellowphone at 2:30 and 5:30 p.m., and folk music by the EurAsian ensemble at 7 p.m. Free; call 267-9300.

MISTRAL sings songs and carols from Spain, Eastern Europe, England, and America today at 8 p.m. at New Old South Church, Boylston and Dartmouth Sts., Boston, and tomorrow at 8 p.m. at Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Tickets $6, $4 students and the elderly; call 497-5561.

FOLK SONG SOCIETY OF GREATER BOSTON performs at 8 p.m. at North House, Radcliffe Quad, 56 Linnaean St., Cambridge. Tickets $5.50; call 965-6602.

MIT CONCERT & FESTIVAL JAZZ BANDS and guest jazz bands perform at 8 p.m. at Kresge Auditorium, MIT, opposite 77 Mass. Ave., Cambridge. Admission $1; call 253-2906.

SATURDAY/8

FREE-FOR-ALL at the Museum of Fine Arts, 465 Huntington Ave., Boston, includes choral singing at noon, gospel music at 1 p.m., songs of the sea at 11 a.m. and 1:30 p.m., dance songs of the Wampanoag at 2 p.m., gospel music at 2:30 p.m., music for two flutes at 3 p.m., José Liriano and his orchestra at 3:30 p.m., and a caroling tour at 4 p.m. Free; call 267-9300.

SHADOWFAX and Dave Valentin perform at 7:30 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $13.50 in advance, $14.50 at the door.

ERIC KILBURN performs at 7:30 p.m. at Boston's Jewish Young adult Center, 1120 Beacon St., suite G-1, Brookline. Admission $7; call 566-5946.

JOHN HARTFORD performs folk music at 7 and 9:45 p.m. at Arlington Town Hall, 730 Mass. Ave., Arlington. Tickets $9.50 in advance, $10.50 at the door; call 641-1010.

ZAMIR CHORALE performs works by Paul Ben Haim at 8 p.m. in Jordan Hall, 290 Huntington Ave., Boston. Tickets $10.50 and $7, with 10 percent discount for students and the elderly; call 232-7583.

SUNDAY/9

FREE-FOR-ALL at the Museum of Fine Arts, 465 Huntington Ave., Boston, includes works for drums, balafon, and percussion at 10 and 11:30 a.m., choral singing at 11 a.m. and noon, works for bellowphone at 12:20 and 2:30 p.m., caroling tour at 1 and 3 p.m., the Klezmer Conservatory Band at 1, 2, and 3 p.m., and the Boston Shawm and Sackbut Ensemble at 3 and 4 p.m. Free; call 267-9300.

BILL STAINES, JEANIE STAHL, AND MASON DARING sing folk music at Aquinas Junior College, Walnut Park, Newton Corner. Tickets $4 adults, $3 elders, $2 children; call 552-7120.

PETE SEEGER AND ARLO GUTHRIE perform at 7:30 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $14.50, $13.50, and $12.50; call 266-1492.

SIMMONS CHORALE performs a "Holiday Celebration" at 4 and 7 p.m. at Alumnae Hall, 321 Brookline Ave., Boston. Admission $2; call 738-2124.

"AN AMERICAN CHRISTMAS," concert of carols and music at 8 p.m. at Church of the New Jerusalem, Quincy and Kirkland Sts., Cambridge. Donation $3, $2 students and the elderly; call 864-4552.

TONY TRISCHKA, SKYLINE, AND NORTHERN LIGHTS play at First Church Congregational, 11 Garden St., Cambridge. Tickets $6 in advance, $7 at the door; call 661-0214.

POETRY & PROSE

SATURDAY/1

HARLAN WELSH reads poetry, followed by an open reading, at 8 p.m. at Maapspace, 63 Endicott St., Boston. Admission $2, which includes other events (see Talks and Events); call 427-1490.

PEGGY AND ALAN BIALOSKY autograph copies of *Teddy Bear Catalog* and *Teddy Bear Calendar* from 1 to 4 p.m. at Jordan Marsh, 450 Washington St., Boston. Free; call 357-3812.

SUNDAY/2

JOHN BIERMAN discusses the making of his book *Odyssey* at 8 p.m. at Hebrew College, 43 Hawes St., Brookline. Admisison $4, $2.50 students and the elderly; call 727-0900, ext. 379.

MONDAY/3

POET SUSAN DONNELLY reads at noon at 266 Ell Center, Northeastern University, 360 Huntington Ave., Boston. Free; call 437-2512.

C.G. FORD reads poetry at 7 p.m. at Honey Lounge, 909 Boylston St., Boston. Donation $1; call 522-5276.

NOVELIST ANNE BERNAYS reads from a work in progress at 8:15 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge, as part of the Blacksmith Poets series. Donations requested; call 547-6789.

FRANK HERBERT'S *DUNE* is discussed at 7 p.m. in conference room five of the Boston Public Library, Copley Sq., Boston. Free.

KAREN TRENDELL AND ANTONION GIARRAPUTO read poetry at 7:30 p.m. at St. John's Church, 33 Bowdoin St., Beacon Hill, Boston. Donation $1; call 227-0845.

COLETTE INEZ reads her work at 8 p.m. at Harvard Faculty Club, 20 Quincy St., Cambridge. The basket is passed; call 643-0029.

SHORT-STORY DISCUSSION GROUP meets at 7:15 p.m. at Newton Free Library, 414 Centre St., Newton Corner. Free; call 552-7145.

TUESDAY/4

"A TAPESTRY OF NEW ENGLAND POETRY, OLD AND NEW" at 6 p.m. at Main Gallery, 3rd floor, Boston City Hall, Gov't. Center, Boston. Seasonal readings sponsored by Stone Soup and Sidewalk Poets. Free; call 227-0845.

WEDNESDAY/5

BARREN GROUND by Ellen Glasgow is discussed at 10:30 a.m. at West Roxbury Branch Library, 1961 Centre St., West Roxbury. Free; call 325-3147.

PUBLICATION OF *ESSENTIALLY WOMEN* is celebrated at 7:30 p.m. at Church of the Covenant, Arlington and Newbury Sts., Boston. Donation $2.

BOSTON PLAYWRIGHTS LAB meets at 7:30 p.m. at the Bates Arts Resource Center, 731 Harrison Ave., Boston. Donation $2; call 443-3666.

THURSDAY/6

SONS AND LOVERS by D.H. Lawrence is discussed at 7 p.m. at the Jamaica Plain Branch Library, 12 Sedgwick St., Jamaica Plain. Free; call 524-2053.

NECHAMA TEC, author of *Dry Tears*, autographs copies at 7:30 p.m at North Shore Jewish Community Center, Community Rd., Marblehead. Free; call 631-8330.

"TRAVEL NOTES OF A SMALL-TOWN COLORED GIRL," reading by poet Kate Rushin at 3:30 p.m. in the Trustman Art Gallery, Simmons College, 300 the Fenway, Boston. Free; call 738-3105.

FRIDAY/7

KEVIN BOWEN, MAMEVE MEDWED, AND JULIA PETEZ read poetry at 8 p.m. at Newton Arts Center, 61 Washington Park, Newton. Admission $1; call 964-3424.

PHILIP LEVINE reads poetry at 2:30 p.m. at Harbor Art Gallery, UMass/Boston, Columbia Point, Dorchester. Free; reception follows.

ROBERT CREELEY AND WILLIAM CORBETT read poetry at 5:30 p.m. in Hilles Library Cinema, Radcliffe Quad, Cambridge. Free; call 495-2454.

SATURDAY/8

STORIES IN AMERICAN SIGN LANGUAGE by Adrian Blue, with vocal text by John Basinger, begin at 8 p.m. at First Congregational Church, 11 Garden St., Cambridge. Part of Storytellers in Concert. Admission $5 and $3.50; call 864-2121.

CHARLES DICKENS CHRISTMAS OPEN HOUSE, featuring readings from his works, music, and refreshments, at 3 p.m. at West Roxbury Branch Library, 1961 Centre St., West Roxbury. Free; call 325-3147.

JUDITH SHARLIN, author of *The Romantic Vegetarian: A Seasonal Cookbook*, autographs books from 3 to 5 p.m. at Bread and Circus, 115 Prospect St., Cambridge. Free; call 492-0070.

SUNDAY/9

"NO PASARAN," a bilingual evening protesting US intervention in Nicaragua, with poetry and music, at 7:30 p.m. at Alumni Auditorium, Ell Center, Northeastern University, 360 Huntington Ave., Boston. Tickets $6; call 495-9261.

TALKS

SATURDAY/1

"ARTIST'S BOOKS AND INTERRELATED MEDIA," talk by Don Burgy at 8 p.m. at Maapspace, 83 Endicott St., Boston. Admission $2, for several events (see also Prose and Events); call 427-1490.

PHILIPPINE SLIDE SHOW and discussion by three recently returned Bostonians at 7:30 p.m. at Red Book Store, 92 Green St., Jamaica Plain. Donation $2.

TOM BROKAW lectures on "What Now for America" at 8:30 p.m. at Salem High School, Wilson Rd., Salem. Free, but tickets required; sponsored by the Essex Institute; call 744-3390.

"THE PROUD ARMENIANS," slide lecture by Harry Nalchayan at 3 p.m. at Worcester Historical Museum, 39 Salisbury St., Worcester. Free.

SUNDAY/2

"PAUL REVERE, PATRIOT AND FREEMASON," talk by Edith J. Steblecki at 3 p.m. at Museum of Our National Heritage, 33 Marrett Rd., Lexington. Free; call 861-6559.

"IN CELEBRATION OF PAUL REVERE: The Techniques of Early American Silver," talk by goldsmith David Austin and silversmith Robert Butler at 2 p.m. in the Riley seminar room, Museum of Fine Arts, 465 Huntington Ave., Boston. Free; tickets required; call 267-9300, ext. 291.

"SOME HOPEFUL ALTERNATIVES TO IMPRISONMENT," talk by Benedict Alper at 11 a.m. at the Ethical Society of Boston, 44 Comm. Ave., Boston. Free; call 739-9050.

"THE REVERSAL OF AGING THROUGH TRANSCEDENTAL MEDITATION," talk by Depak Chopra at noon at the Sunday Brunch Club, 72 Columbus St., Newton Highlands. Admission $10; call 527-4478.

KEVIN KLOSE speaks on his experience as a Moscow correspondent at 2:30 p.m. at Hebrew College, 43 Hawes St., Brookline. Free. Preceded at 1:30 p.m. by a "Caravan for Freedom," where people participate in a parade of cars from 1856 Beacon St. to Hebrew College. Call 542-7525.

"TMJ SYNDROME: CRANIAL OSTEOPATHY," talk by Dr. Spencer Schaeffer at 1 p.m. at the Forsyth Dental Center, 140 the Fenway, Boston. Free; call 266-2500.

MONDAY/3

"ARTIFICIAL SEAWATER AND THE CULTURE OF APSLYSIA CALIFORNIA," talk by Joseph Bidwell at 4 p.m. at Simmons College, 300 the Fenway, Boston. Free; call 738-2124.

"THE CURRENT ECONOMIC CRISIS IN ISRAEL — CAUSES AND PROSPECTS," talk by Asher Blass at noon at Zionist House, 17 Comm. Ave., Boston. Free; box lunch can be ordered in advance; call 267-3600.

RICHARD WAGNER'S ANTI-SEMITISM is Jacob Katz's topic at 8 p.m. in Lown Auditorium, Brandeis University, Waltham. Free; call 647-2221.

"HEAVEN ON EARTH," talk by the Rev. Dr. F. Forrester Church at 8 p.m. in the Sperry Room, Andover Hall, Harvard Divinity School, 45 Francis Ave., Cambridge. Free; call 267-6730.

TUESDAY/4

"THE DARKEST PLOTS: FIGURES OF MATERNAL DISCOURSE," talk by Marianne Hirsch sponsored by the Bunting Institute at 4 p.m. at Agassiz House, Radcliffe Yard, 10 Garden St., Camb. Free; reception afterward. Call 495-8212.

ARTIST CATHERINE BERTULLI discusses her work at 7 p.m. at Barbara Krakow Gallery, 10 Newbury St., Boston. Free; call 876-0622.

ENGLISH CATHEDRALS AND GREAT HOUSES is Herbert T. Anderson's topic at 5 p.m. in the library at Chamberlayne Junior College, 240 Newbury St., Boston. Free; call 536-4500, ext. 52.

"WOMEN IN LATIN AMERICA," talk by Marie Claire Acosta at 6:30 p.m. at Slater, Wellesley College, Wellesley. Free; call 235-0320, ext. 2373.

"THE ART OF EDGAR DEGAS," talk by Barbara T. Martin at 10:30 a.m in Remis Auditorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $7, $6 students and the elderly; call 267-9300, ext. 306.

"NIAGARA FALLS AND THE LANDSCAPE OF THE FUTURE," talk by Patrick McGreevy at 4:30 p.m. in room 314, George Sherman Union, 775 Comm. Ave., Boston. Free; call 353-2948.

WEDNESDAY/5

"COMPUTERS AND THE HUMAN SPIRIT," talk by Sherry Turkle at 8 p.m. at First Parish Church in Cambridge, 3 Church St., Harvard Sq., Cambridge. Free.

"SEXUAL POLITICS: The Establishment of Patriarchal Order in North African Christianity" talk by Margaret Miles at 8 p.m. at Sherman Union Conference Auditorium, 775 Comm. Ave., Boston. Free; call 353-3067.

"LIVING IN A REMARRIED FAMILY," talk by Patricia Papernow and Robert Lee at 8 p.m. at Divorce Resource and Mediation Center, 2464 Mass. Ave., third floor, North Cambridge. Free; call 492-3533.

***"FRIAR WILLIAM*, ITS ROOMS,"** talk by composer Gregory Gargarian at the Cambridge Institute for the Arts and Sciences, 21 Notre Dame Ave., Cambridge. Admission $1; call 497-5055.

JOHN McELWEE, CEO of John Hancock Companies, talks on "Business in American Life" at 5 p.m. in room 337, Fenton Building, Suffolk University, 8 Ashburton Place, Beacon Hill, Boston. Free; call 723-4700, ext. 643.

"REINVENTING THE WORLD WE LIVE IN," talk by *Megatrends* author John Naisbitt at 8 p.m. at the John F. Kennedy School of Government, 79 JFK St., Cambridge. Free; call 495-1380.

"BLACKS, JEWS, AND MIDDLE EAST ISSUES TODAY," talk by Julius Lester at 4 p.m. at Zionist House, 17 Comm. Ave., Boston. Free; call 267-3600.

"SHIPS AND SHIPPING IN AND OUT OF BOSTON HARBOR AND OTHER PORTS," slide lecture by Richard Chase, James Devlin, and Paul MacAuley, at 7:30 p.m. at Mariners House, 11 North Sq., Boston. Admission $2; call 523-7611.

"LIVING WORRY FREE — How To Stop the Most Dangerous Habit," talk by Stephanie Sidney at 8 p.m. at Boston Behavioral Medicine Center, 19 Fordham Rd., West Newton. Free; call 332-0287 for reservations.

"A HORN PLAYER'S PILGRIMAGE TO ST. MARK'S," talk by Willie Ruff at 8 p.m. in Remis Auditorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $6, $5 students and the elderly; call 267-9300, ext. 306.

THURSDAY/6

"STRAIGHT TALK ABOUT CRIME AND CRIMINAL JUSTICE IN THE MINORITY COMMUNITY," talk by House Police Chief Lee Brown, at 7 p.m. at Northeastern Unviversity Alumni Auditorium, 360 Huntington Ave., Boston. Free.

"US-SOVIET RELATIONS," talk by Lee H. Hamilton at 7:30 p.m. at Boston University School of Education Auditorium, 605 Comm. Ave., Boston. Free; call 353-9278.

"DEGAS'S GRAPHIC THEATRE," talk by Eugenia Parry Janis at 8 p.m. in Remis Auditorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $6.50, $5.50 students and the elderly; call 267-9300, ext. 306.

"ON STRIKE AT YALE," talk by Yale strike supporters at 7:30 p.m. at Local 26, Hotel and Restaurant Workers Union, 58 Berkeley St., Boston. Donation $2, to go to the strike fund; call 628-6585.

KITTY TUCKER, lawyer on the Karen Silkwood case, discusses the controversy at 7 p.m. in room C103 of the Main Campus Building, Simmons College, 300 the Fenway, Boston. Free; call 738-2124.

"ELECTRONIC MUSIC KEYBOARDS, PAST AND FUTURE," talk by Raymond Kurzweil and Robert Moog at 4:30 p.m. in room 9-150, MIT, 105 Mass. Ave., Boston. Free; call 253-7441.

"INSIDE ISRAEL," talk by Phillip Baram at 8 p.m. at Boston's Jewish Young adult Center, 1120 Beacon St., suite G-1, Brookline. Admission $5; call 566-5946.

"LIGHT AND COLOR: A DESIGNER'S GUIDE," talk by Mayer Spivack at 6 p.m. at Mass. College of Art, 621 Huntington Ave., Boston. Tickets $5; call 232-1555, ext. 385.

TINA PACKER, founder of Shakespeare and Co., talks at 6 p.m. at the Women's Educational and Industrial Union, 356 Boylston St., Boston. Tickets $6; call 536-5651.

WOMAN'S HUMAN RIGHTS PANEL, with Hanna Buczynska-Garewicz, Karin Aguilar-San Juan, Gillian Hart, Fran Hosken, and Mariclaire Acosta, at 7:30 p.m. at the Cronkhite Gradute Center, 6 Ash St., Cambridge. Free; call 547-9295.

"IN VITRO FERTILIZATION: A BRIGHT FUTURE," talk by Dr. Melvin Taymor, Dr. Machelle Seibel, Dr. Selwyn Oskowitz, and Susan Levin at 7 p.m. in Grossman Conference Center, Kirstein Hall, Beth Israel Hospital, 330 Brookline Ave., Boston. Free; call 735-4431.

FRIDAY/7

MURIEL SUTHERLAND SNOWDEN, of the Schlesinger Library's Black Women Oral History Project, speaks at a luncheon at 12:30 p.m. at the Cronkhite Graduate Center, 6 Ash St., Cambridge. Tickets are $6.50; call 495-8647.

POLLY HALFKENNEY reports on her recent visit with the North Korean Workers' Party at 7:30 p.m. at the Center for Marxist Education, 550 Mass. Ave., Cambridge. Admission $3; call 868-5620.

"CONTROVERSIAL EXPRESSIONS OF SEXUALITY," panel discussion with Beryl Hofstein, Ann Kotell, Tom Reeves, and Pete Wilson at 8 p.m. at room 9-150 at MIT, 105 Mass. Ave., Cambridge. Free; call 492-6259.

"CHINESE WOMEN IN AMERICA," slide lecture by Glen Braverman, Christian Chan, and Anna Fang at 7 p.m. at Truman Art Gallery, Simmons College, 300 the Fenway, Boston. Donation $3; call 731-2516.

SATURDAY/8

"WRITING FOR THE PUBLIC AND THE POLITICS OF REVIEWING," panel discussion at 1 p.m. in Boylston Auditorium, Harvard Yard, Cambridge. Donation $1; call 495-2566.

SUNDAY/9

"RECLAIMING A CONVERSATION: THE IDEAL OF THE EDUCATED WOMAN," talk by Jane Rolland Martin at 11 a.m. at the Ethical Society of Boston, 44 Comm. Ave., Boston. Free; call 439-9050.

"MEIR KAHANE: ELECTION TO THE KNESSET: Implications for Israel," panel discussion at 7:30 p.m. at Workmen's Circle, 1762 Beacon St., Brookline. Admission $5.50; call 542-0265.

"THE MANUFACTURE OF CONSENT," talk by Noam Chomsky at 11 a.m. at Community Church of Boston, Morse Auditorium, 602 Comm. Ave., Boston. Free.

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Thurs., Dec. 6
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Fri., Dec. 7
RICK MASCARI

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• T Sullivan to Claredon;
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Sun., Dec. 2
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Tues., Dec. 4
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RICHARD

Wed., Dec. 5
NORTH SHORE
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Thurs., Dec. 6
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CHUCK & HELLEN
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Sat., Dec. 8
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Thurs., Dec. 6
THE
ELECTROLAS
THE NAILS

Fri., Dec. 7
Globe Santa Benefit
Part II
BAM BAM
SKIN
DREZNIAK

Sat., Dec. 8
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THE BLAROS &
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PARACHUTE

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plus
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Wed., Dec. 5
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plus
DOPPLAR EFFECT
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THE
NEIGHBORHOODS
plus
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Sat., Dec. 8
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Tues., Dec. 4: MAXI MALLISTIC QUARTET
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Thurs., Dec. 5: WERS 35th Anniversary Benefit featuring ROB SCHEPS
Sun., Dec. 9: GREG HOPKINS - WAYNE NAUS BIG BAND
Fri. & Sat., Dec. 7 & 8: MIKE GREY SEXTET — Bill Pierce, Dulfo Marsalis, Ron McWhorter, Terry Conley, Alan Dawson
Mon. & Tues., Dec. 10 & 11: JAMES WILLIAMS QUINTET
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Jazz Club 1369
Sat., Dec. 1: STAN STRICKLAND with UPTOWN
Sun., Dec. 2: BUNNY SMITH SUNSET SERIES with Gourmet Cuisine by Chef Paul Vino
Mon., Dec. 3: MILI with MILI BERMEJO, GARY CHAFFEE, OSCAR STAGNARO, PETER MURRAY and BERT SEAGER
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Mondays: DAVE KIKOSKI TRIO
Tuesday: MARK WHITE QUARTET
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Dec. 4: "NEW WAVE ACAPELLA", THE BOBS
Dec. 5: JOHN MAYALL'S BLUESBREAKERS
Dec. 6: JERRY JEFF WALKER & THE LOST GONZO BAND
Dec. 7: FAT CITY
Dec. 8: JIM PLUNKETT
Dec. 9: "CAPE COD" OLDIES PARTY, GIRLS' NIGHT OUT
FOR FURTHER INFO SEE SWIFTS AD IN THE NEWS SECTION

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Art listings

GALLERIES

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 5: paintings by Milton Avery. Dec. 8-Jan. 9: recent paintings by Patrick Web.

ARNOLD ARBORETUM (524-1718), Hunnewell Visitor Center, off the Arborway, Jamaica Plain. Mon.-Fri. 9 a.m.-4 p.m., Sat. and Sun. 10 a.m.-4 p.m. Through Dec. 16: floral watercolors and lithographs by Mary Booth-Owen.

ART RESEARCH OF CAMBRIDGE (497-4941), 145 Huron Ave., Camb. Thurs.-Sat. 10 a.m.-6 p.m. Currently: 19th- and early-20th-century paintings.

ARVEST GALLERIES (247-1418), 77 Newbury St., Boston. Mon.-Sat. 9 a.m.-5 p.m. Through Dec. 10: watercolors by John Whorf.

BEL CANTO RESTAURANT, 928 Mass. Ave., Camb. Mon.-Sun. 11 a.m.-11 p.m. Through Jan. 6: paintings by Daniel Orlansky. Reception Dec. 2, noon-2 p.m.

BLOSSOMS (244-4118), 37 Lincoln St., Newton Highlands. Mon.-Sat., 10 a.m.-6 p.m. Through Dec. 31: recent calligraphic works by Joan Anderson.

BOSTON CENTER FOR THE ARTS, Mills Gallery (426-7700), 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m. Through Dec. 22: drawings by Harel Kedem.

BOSTON PUBLIC LIBRARY (536-5400), Copley Square, Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri., Sat. 9 a.m.-5 p.m., Sun., 2-6 p.m. Through Dec. 31: poetry of David McCord, Boston Room; highlights of the Israel Lord collection, research library, first and second floors; prints of Gustav Wolf, Wiggin Gallery. Through Feb., 1985: works on the discovery of America, Rare Book Exhibit Area.

BOSTON VISUAL ARTISTS UNION (227-3076), 77 North Washington St., Boston. Tues.-Fri. 11 a.m.-6 p.m., Wed. 11 a.m.-7:30 p.m., Sat. 11 a.m.-4 p.m. Dec. 4-Jan. 11: "Paper, Paste, and Other Things."

BOSTON'S JEWISH YOUNG ADULT CENTER (566-5946), 1120 Beacon St., suite G-1, Brookline. Through Jan. 15: paintings by pastels by Henry Altman and Maxine Sorokin. Reception Dec. 5, 7:30 p.m.

BROMFIELD GALLERY (262-7782), 36 Newbury St., Boston. Through Dec. 1: autobiographical photographs by Vaughn Sills. Dec. 4-27: earthenware vessels by Gretchen Ewert. Reception Dec. 8, 5-8 p.m. Dec. 4-29: paintngs and drawings by Tim Steele. Reception Dec. 8, 5-8 p.m.

BY DESIGN (497-2028), 270A Concord Ave., Camb. Wed.-Sat. 11 a.m.-7 p.m., Thurs., 11 a.m.-8 p.m., Sun., 1-5 p.m. Through Dec. 11: "Touchstones," marble, steel, and bronze by Bernadette D'Amore.

CHAPEL GALLERY (332-7782), Second Church in Newton, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Dec. 9: paintings and sculpture by David Fairbanks Ford.

CHILDS GALLERY (266-1108), 169 Newbury St., Boston. Tues.-Fri. 9 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Through Dec. 8: "Houses of Harvard" by Helen C. Adams, "The Whistlerian Printmaking Tradition," works by four artists, "Dark Shadows," 16th-19th-century macabre works.

CLARK GALLERY (259-8303), Lincoln Station, Lincoln. Tues.-Sat. 10 a.m.-5 p.m. Through Dec. 1: wood paintings by Sandra Swan and 19th- and early-20th-century paintings. Dec. 4-Feb. 2: "Salon Show." Reception Dec. 8, 5-7 p.m.; black tie.

DAVID BERNSTEIN GALLERY (267-3779), 36 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 6: works by five neon artists. Tues.-Thurs., Sat. 10 a.m.-5 p.m., Fri. 10 a.m.-8 p.m., Sun. 1-5 p.m. Through Jan. 2: all-member holiday show. Reception Dec. 2, 1-6 p.m.

EDNA STEBBINS GALLERY (576-1570), 0 Church St., Camb. Tues.-Sat. 11 a.m.-3 p.m. Through Dec. 22: small objects from Mudflat pottery cooperative.

FEDERAL RESERVE BANK, 600 Atlantic Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Dec. 28: "Views: Land, Sea, Air," by members of the Boston Visual Artists Union.

FEET OF CLAY (731-3262), 46 White Place, Brookline. Mon.-Sat. noon-6 p.m. Through Dec. 22: holiday show and sale.

FORT POINT OFFICE GALLERY (423-4299), 249 A St., Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Dec. 8: "Funk. Punk. Junk," works using found objects by six artists.

FRANCESCA ANDERSON GALLERY (262-1062), 132 Newbury St., 2nd floor, Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Jan. 8: drawing show.

FRIENDS GALLERY (547-1267), 383 Huron Ave., Camb. Tues.-Sat. 10:30 a.m.-4:30 p.m. Through Dec. 1: "Wearable Art II."

THE GALLERY, 303 Columbus Ave., Boston. Mon.-Sat., 11 a.m.-6 p.m. Through Dec. 30: "Collectibles," prints and photographs by various artists. Dec. 1-2, 1-5 p.m.: Jazz afternoon.

GALLERY 52 (523-0204), 52 Charles St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 8: recent paintings by Nick Lawrence. (Large paintings from exhibit at Charles Street Meeting House, 121 Mt. Vernon St., Boston.)

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Dec. 22: new paintings and drawings by Tim Hamill.

GALLERY NATURE & TEMPTATION (247-1719), 40 St. Stephen St., Boston. Tues.-Sat. noon-5 p.m. Through Dec. 12: new paintings by Steven Bogart, ceramic sculpture by Jeanne Gugino.

GOETHE INSTITUTE (262-6050), 170 Beacon St., Boston. Mon.-Fri. 2-5 p.m. Through Dec. 7: paintings, drawings, and woodcuts by Wilhelm Schocken.

GRAPHICS 1 and GRAPHICS 2 (266-2475), 168 Newbury St., Boston. Mon.-Fri. 9:30 a.m.-5:30 p.m. Through Jan. 16: contemporary tapestry and fiber art.

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat: 10:30 a.m.-5:30 p.m. Through Dec. 15: members' exhibition, New England Watercolor Society.

HARCUS GALLERY (262-4445), 7 Newbury St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m. Through Dec. 5: new paintings by Robert S. Zakanitch. Dec. 7-Jan. 9: small-scale works, small-press editioned books. Reception for book exhibit Dec. 7, 6-8 p.m.

HELEN SHLIEN GALLERY (267-9418), 14 Newbury St., Boston. Tues.-Sat. 11 a.m.-5 p.m. Through Dec. 1: recent landscape paintings by Carolyn May.

HOTEL MERIDIEN, 250 Franklin St., Boston. Sat. 10 a.m.-6 p.m., Sun. 10 a.m.-5 p.m. Dec. 1-2: Japanese porcelain, woodblock prints, and other graphic works from Brown-Baumann Fine Arts. In the "Salon des Artistes," noon-5 p.m.: Dec. 1-2, watercolors by Yves Peron.

J. TODD GALLERIES (237-3434), 572 Washington St., Wellesley. Mon.-Sat. 9:30 a.m.-5:30 p.m., Thurs. and Fri. till 8 p.m. Through Dec. 21: woodcuts by Gordon Mortensen.

JOHN STOBART GALLERY (227-6868), 124 Lewis Wharf, Boston. Tues.-Fri. 10 a.m.-6 p.m., Sat., Sun. noon-5 p.m. Dec. 6-31: Christmas exhibition of marine art.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Tues.-Sun. noon-6 p.m. Through Dec. 1: works by Jan Filios and Paul Laffoley. Dec. 4-22: new members show. Reception Dec. 7, 6-9 p.m.

L'ODEON RESTAURANT (787-0421), 166 Harvard Ave., Brookline. Tues.-Sun. 11 a.m.-11 p.m. Through Dec. 11: chalk pastel drawings by Michelle McClurg.

MAKOTO YABE (354-1529), 35 Buena Vista Park, Cambridge. Dec. 9, 11 a.m.-6 p.m.: open house and sale.

MARINA TERMINI (232-4345), 23 Cameron St., Brookline. Dec. 1-2, 10 a.m.-10 p.m.: studio sale.

MUDFLAT POTTERY (876-3877), 25 First St., Cambridge. Dec. 2, 1-5 p.m.: holiday sale reception.

NEWBURY FINE ARTS (536-0210), 133 Newbury St., Boston. Tues., Fri., Sat. 10 a.m.-6 p.m., Wed.-Thurs., 11 a.m.-7 p.m., Sun. noon-5 p.m. Through Jan. 1: works by Boulanger, Carter, Charpentier, Delacroix, Moti, and Reine.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton Corner. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-6 p.m., Sat. 9 a.m.-5 p.m., and Sun. 1 -4 p.m. Dec. 2-Jan. 31: glass works by John Bassett.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Dec. 1-29: recent drawings by Jake Berthot.

NORMAN OF BOSTON HAIR SALON (536-3288), 69 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Dec. 1-29: paintings and drawings by Harlan John Brunais. Reception Dec. 1, 6 p.m.

OFF THE WALL (547-5255), 15 Pearl St., Camb. Mon.-Fri. 11 a.m.-5 p.m. Through Dec. 2: paintings and collages by Ken Jillson. Dec. 2-Jan. 6: color photographs by Leslie Kahl.

PRINT AND DYE WORKS (628-3680), 7 Davis Sq., Somerville. Dec. 8, 10 a.m.-5 p.m., Dec. 9, noon-4 p.m.: members' holiday show and sale.

PROJECT COMMUNITY ARTS CENTER (491-0187), 141 Huron Ave., Camb. Mon.-Fri. 9:30 a.m.-5 p.m. Through Dec. 24: holiday fair. Dec. 3-28: national photographers' resumé show. Receptions Dec. 7, 6-8 p.m.

PRUDENTIAL CENTER TOWER LOBBY (236-3755), Boston. Daily, 24 hours. Through Jan. 4: "Christmas Americana."

PUCKER/SAFRAI (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Dec.: "Visions from Israel," works of Rubin, Sharir and Weils; etchings by Norrman, Houtin, Desmazieres, and Meckseper.

QUADRUM GALLERY (965-5555), the Mall at Chestnut Hill. Mon.-Fri. 10 a.m.-9:30 p.m., Sat. 10 a.m.-6 p.m. Through Dec. 31: new jewelers and new painters.

RISING PHOENIX (492-7522), 244 Columbia St., Camb. Sat.-Sun. 1-4 p.m., Wed. 5:30-7:30 p.m. Dec. 2-19: ceramics with drawings by Elaine Yoneoka. Reception Dec. 2, 1-4 p.m.

STUX GALLERY (267-7300), 36 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 8: new paintings by Doug Anderson.

TEN ARROW GALLERY (876-1117), 10 Arrow St., Camb. Mon.-Sat. 10 a.m.-6 p.m., Thurs. till 9 p.m., Sun. 1-5 p.m. Dec. 1-31: ceramics by Francine Ozereko.

THOMAS SEGAL GALLERY (266-3500), 73 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 29: new paintings and pastels by Wolf Kahn, American pottery from the Southwest. Receptions Dec. 1, 3-5 p.m.

WASHINGTON SQUARE GALLERY (232-7527), 1382b Beacon St., Brookline. Mon.-Wed., Fri., 10 a.m.-6 p.m., Thurs., 10 a.m.-9 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Dec. 7: traditional weavings of Peru and Bolivia.

WENNIGER GRAPHICS (536-4688), 174 Newbury St., Boston. Mon.-Sat. 10 a.m-5:30 p.m., Sun., 1-5 p.m. Through Dec. 10: "Humor in Print," works by eight artists.

WESTMINSTER GALLERY (266-6704), 132A Newbury St., Boston. Mon.-Sat. 11 a.m.-6 p.m. Through Dec. 8: glassworks by British artists. Through Dec. 22: contemporary British teapots.

ZIONIST HOUSE (267-3600), 17 Comm. Ave., Boston. Mon.-Fri. 1-5 p.m. Dec. 1-31: political cartoons by Lou Goldin. Reception Dec. 9, 2 p.m.

MUSEUMS

BOSTON COMPUTER MUSEUM (426-2800), 300 Congress St., Boston (upstairs from the Children's Museum). Wed., Sat., and Sun. 10 a.m.-5 p.m., Thurs.-Fri. 10 a.m.-9 p.m. Admission $4 adults, $2 students and the elderly.

MUSEUM OF FINE ARTS (267-9300), Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. till 10 p.m.; West Wing only: Thurs. and Fri. till 10 p.m. Admission $4 when entire museum is open; $3 when West Wing only is open; under 16 free; $2.50 for the elderly. Dec. 7, 10 a.m.-10 p.m. (West Wing only, 5-10 p.m.), Dec. 8-9, 10 a.m.-5 p.m.: admission free. Through Dec. 9: "Selections in Twentieth-Century Art, 1900-1950." Through Dec.: New England country arts from the collection of Bertram K. and Ina Fletcher Little. Through Jan. 6: Rita and Fritz Markus collection of European ceramics and enamels. Through Jan. 13: "Edgar Degas: the Painter as Printmaker." Through mid-Jan.: "Edgar Degas, Print Collector."

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Mon.-Fri., 1 a.m.-4 p.m., Sat.-Sun., 10 a.m.-5 p.m. Admission 75¢ adults, children and the elderly, 25¢. Through Feb. 1985: "Of Phillis Wheatley: Ode to an Early American Black Poet."

ORCHARD HOUSE (369-4118), 399 Lexington Rd., Concord. Dec. 8, 10 a.m.-4 p.m.: Alcott Christmas Shop.

PAUL REVERE HOUSE (523-1676), 19 North Sq., Boston, Daily 10 a.m.-4 p.m. Dec. 4, 6, 11, and 13, 5:30-7:30 p.m.: holiday tours. Admission $2.50 adults, $2 students and the elderly, $1 children under 17.

SOMERVILLE HISTORICAL MUSEUM (666-9810), Central St. and Westwood Rd., Somerville. Tues.-Sun. 2-5 p.m., Fri. 2-9 p.m. Admission free. Through Dec. 16: "The Somerville Connection," multi-media works by local artists.

PHOTOGRAPHY

CAMBRIDGE ART ASSOCIATION (876-0246), 25R Lowell St., Cambridge. Tues.-Sat. 11 a.m.-5 p.m. Through Jan. 2: members' photographs. Reception Dec. 2, 4-6 p.m.

CLARENCE KENNEDY GALLERY (577-5177), 770 Main St., Camb. Tues.-Sat. 11:30 a.m.-5:30 p.m. Through Dec. 22: photographs by Patrick Nagatani.

LEE GALLERY (227-9810), 119 Charles St., lower level, Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Dec. 30: under $100 photograph show and sale.

ROBERT KLEIN GALLERY (262-2278), 216 Newbury St., Boston. Tues.-Sat. 11 a.m.-5:30 p.m. Through Dec. 1: photographs by Ralph Steiner.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES, 141 Cambridge St., Boston. Through Dec. 31: 19th-century photographs of room interiors.

SCHOOLS AND UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
Gallery East, 700 Beacon St., Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Dec. 21: "12 Artists from MIT."

BOSTON COLLEGE
BC Gallery (552-4295), Barry Pavilion, 885 Centre St., Newton. Mon.-Thurs. 1-4 p.m. Through Dec. 6: "4 Inclined," a collaborative installation by four artists.

BOSTON UNIVERSITY
Artisanry Glass Gallery, 755 Comm. Ave., Boston. Mon.-Fri. 10 a.m.-5 p.m., Wed. 6-9 p.m., Sat. 1-5 p.m. Dec. 5-8: student holiday sale. Reception Dec. 4, 5-10 p.m.
BU Gallery (353-3329), 855 Comm. Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m., Fri. 7-9 p.m., Sat. and Sun. 1-5 p.m. Through Dec. 9: "Raphael Soyer's New York: People and Places."

EMMANUEL COLLEGE 277-9340
Lillian Immig Gallery, 400 the Fenway, Boston. Mon.-Fri. 10:30 a.m.-4:30 p.m. Through Dec. 7: paintings by Anton Vizy.

HARVARD UNIVERSITY
Busch-Reisinger Museum (495-2338), 29 Kirkland St., Camb. Tues.-Fri. noon-5 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission free. Through Dec. 31: "German sculpture 1500-1960: A New Installation."
Carpenter Center for the Visual Arts (451-0726), 24 Quincy St., Camb. Tues.-Sun. 1-6 p.m. Dec. 7-Jan. 13: images from the photography collection.
Fogg Art Museum (495-2387), 32 Quincy St., Camb. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Currently: images of women in Chinese art, sculpture by Dimitri Hadzi, "Prints and Social Criticism." Through Jan. 6: tribal and folk arts of India.
Harvard Semitic Museum (495-5656), 6 Divinity Ave., Camb. Mon.-Fri. 11 a.m.-5 p.m., Sun. 1-5 p.m. Admission $2.50, students, elders, and under 12, $1.50. Through Dec. 28: "Israel's Archaeological Heritage."
Harvard University Museum (495-9392), 24 Oxford St., Camb. Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission adults $2, student and seniors $1.50, children 50¢. Through Dec.: "Write Off the Bat?," on the mammal.
Houghton Library (495-2440), Harvard Yard. Mon.-Fri. 9 a.m.-5 p.m. Through Dec. 7: "Drawings for Book Illustration — Selections from the Hofer Collection."

HELLENIC COLLEGE (522-2800), Maliotis Cultural Center, 50 Goddard Ave., Brookline. Mon.-Fri. 10 a.m.-5 p.m., Sat.-Sun. 1-4 p.m. Through Dec. 21: recent works by Rosemary Gialamas.

KENDALL CENTER FOR THE ARTS (489-4090), 226 Beech St., Belmont. Dec. 2, 2-4:30 p.m.: student works.

MASS. COLLEGE OF ART (232-1555
North Hall Gallery, 621 Huntington Ave. (enter by Tetlow St.), Boston. Mon.-Fri. noon-7 p.m., Sat. 11 a.m.-4 p.m. Through Dec. 8: prints from the Experimental Etching Studio.
Thompson Gallery, 364 Brookline Ave., Boston. Mon.-Fri. noon-7 p.m., Sat. 11 a.m.-4 p.m. Dec. 4-30: works by the printmaking faculty of the Slade School of Art, London. Reception Dec. 4, 5-7 p.m.

MASS. INSTITUTE OF TECHNOLOGY
Compton Gallery (253-4444), 77 Mass. Ave., Camb. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Through Dec. 19: prototypes of Leonardo da Vinci inventions built according to da Vinci's drawings.
MIT Museum (253-4444), 265 Mass. Ave., bldg. N52, 2nd floor, Camb. Mon.-Fri. 9 a.m.-5 p.m. Dec. 3-28: Christmas-card etchings by John Winkler. Dec. 3-Jan. 15: Currier and Ives's Navy. Through Feb. 25, 1985: weavings of Guatemala, electrical-engineering retrospective, math in 3D. Through June 29: works by Gyorgy Kepes.

MUSEUM SCHOOL GALLERY
230 the Fenway, Boston. Mon.-Fri. 9 a.m.-9 p.m. Sat. 9 a.m.-5 p.m., Sun. 1-6 p.m. Admission free. Dec. 6-7, 11 a.m.-8 p.m., Dec. 8-9, 11 a.m.-6 p.m.: student and faculty benefit show and sale. Reception Dec. 6, 5-8 p.m.

NEW ENGLAND SCHOOL OF ART & DESIGN (536-0383)
Gallery 28, 28 Newbury St., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-5 p.m. Dec. 3-21: drawings by Carl Jackson.

NORTHEASTERN UNIVERSITY
Dodge Library (437-2355), 2nd floor, 360 Huntington Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 1-5 p.m. Through Dec. 14: 16 Chicago sculptors.

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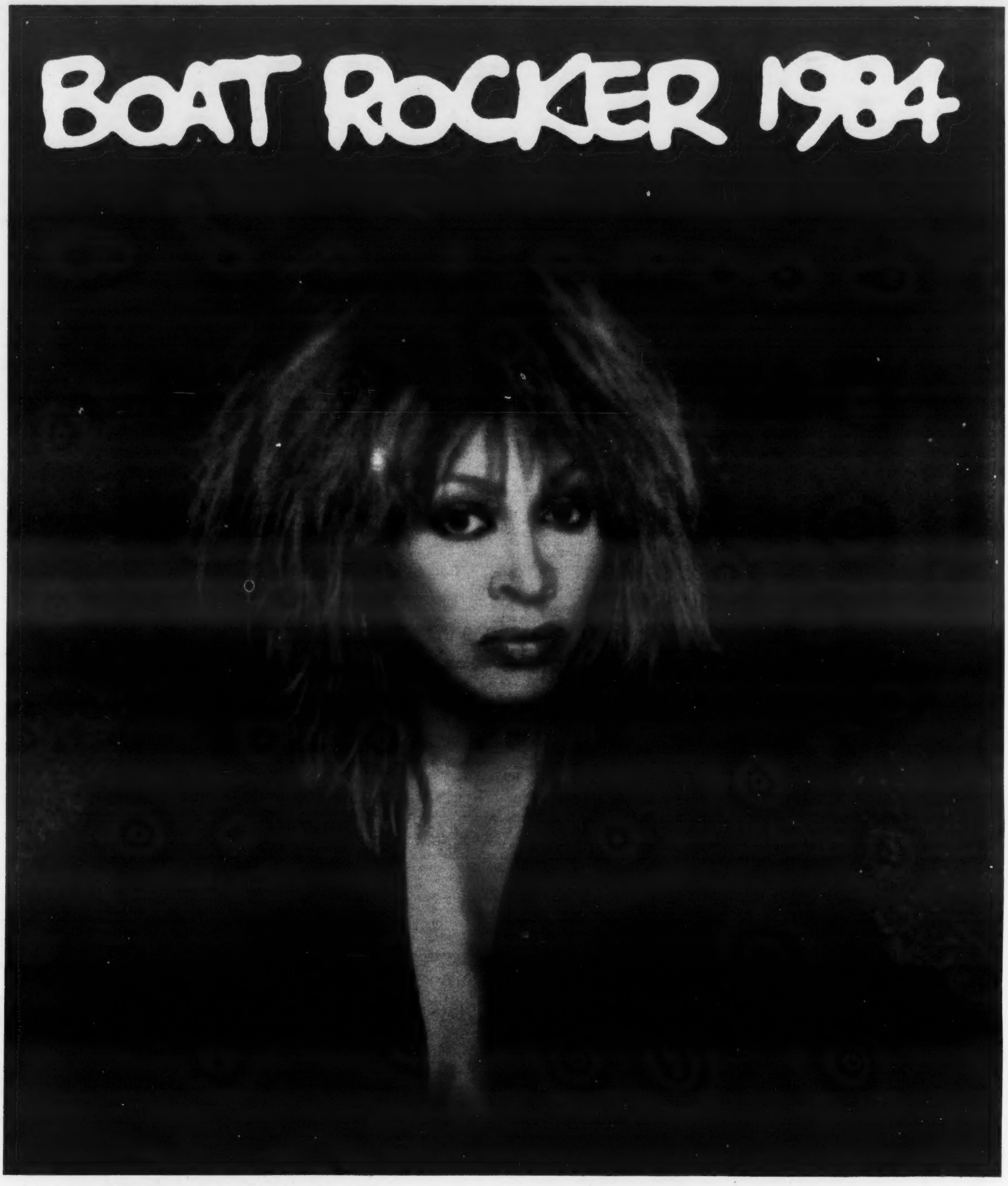

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Play by play

compiled by Scott Rosenberg

THE BEANSTALK, THE GIANT, AND JACK. A "commedia dell'arte musical" version of the fairy tale. At the Wheelock Family Theatre, 180 Riverway, Boston (734-5203), through December 16. Curtain is at 7:30 p.m. on Friday and Saturday, with a 3 p.m. matinee on Sunday. Tix $5.

A CHILD'S CHRISTMAS IN WALES. The yule perennial. At the Lyric Stage, 54 Charles Street, Boston (742-8703), December 5 through 23. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $7 to $9.50.

CHINESE CABARET: COLD STONE AND THE WATER FLOWING. A new music-theater piece by Paul Warner and Peter Melnick that's based on Chinese courtship poems of the Bronze Age and centers on "a woman who dances obsessively with the phantoms of a dead relationship." Presented by the Temperamental Ensemble at the China Showcase, Wang Center for the Performing Arts, 270 Tremont Street, Boston (542-4599), through December 2. Curtain is at 8 p.m. on Saturday and Sunday. Tix $6.50, $4.50 for seniors and students.

ENDGAME. Ben Halley Jr. and John Bottoms star in Joanne Akalaitis's post-nuclear version of Beckett's terminal classic. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), December 7 through February 3. Curtain is at 8 p.m. Friday through Sunday, with a 2 p.m. matinee on Sunday.

FORBIDDEN BROADWAY. Gerard Alessandrini's sparkly little spoof focuses on exploding the Mount Rushmore-hewn egos that have found a home on Broadway. And the conceiver/director's concepts are so freewheeling and witty that his formula staging doesn't matter. Imitation may not be the kindest form of flattery, but *Forbidden Broadway* has the sort of satiric sizzle that proves you can't succeed in show business without really frying. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), for an indefinite engagement. Curtain is at 8 p.m. Tuesday through Thursday, at 7 and 10 p.m. on Friday and Saturday (December 8 only), and at 3 p.m. on Sunday. Tix $15 to $18.00.

GIGI. Thank heaven for little girls and old-fashioned musicals: Louis Jourdan, Betsy Palmer, and Taina Elg star in the Lerner and Loewe songfest based on a Colette novel. At the Colonial Theatre, 106 Boylston Street, Boston (426-9366), through December 16. Curtain is at 8 p.m. Tuesday through Saturday, with matinees at 2 p.m. on Wednesday and Saturday and at 3 p.m. on Sunday. Tix $16.50 to $35. (See review in this issue.)

HAD SHE SPOKEN. Feminist four-play: Double Edge Theatre adapts Christine Bruckner's German novel *If You Had Spoken, Desdemona*, which "explodes the myths" of four women (Sappho, Petrarch's Laura, Effi Briest, and Gudrun Ensslin). Presented by Double Edge Theatre at the Church of Sts. Luke and Margaret, 40 Brighton Avenue, Boston (776-9474), through December 8. Curtain is at 8 p.m. Thursday through Saturday. Tix $8, $7 for students and seniors. (See review in this issue.)

HANDY DANDY. By developing a personal relationship between legal adversaries — a judge and the civilly disobedient nuclear-protesting nun he must sentence — William Gibson deftly reminds us of our individual responsibility for the country's nuclear policy. But then he leaves us to chuckle and sigh at the ups and downs of a sentimental, literate sitcom, as his script swings between predictable plot and superficial debate. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through December 2. Curtain is at 5 and 8:30 p.m. on Saturday and at 3 p.m. on Sunday. Tix $8 to $10.50.

JESUS CHRIST SUPERSTAR. The Ensemble Music Theatre tries to resurrect the revisionist Lloyd Webber/Rice musical with an infusion of contemporary style: punk and urban grit. Or, the Son of God smites Billy Idol. Neil Donohoe's production is visually clever, but the music here is far from punk, dutifully imitating the original cast album. Presented by Ensemble Music Theatre at the Boston Shakespeare Company, 52 St. Botolph Street, Boston (267-5600), through December 9. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $14.50 to $18.50.

THE KING STAG. Andrei Serban will attempt to do for the commedia fairy tales of Carlo Gozzi what he did for the satirical farces of Molière in *Sganarelle*. The production features puppets, shadow puppets, marionettes, and kites, along with a curtain-closer piece referred to only as *A Gozzi Surprise*. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through February 3. Curtain is at 8 p.m. on Saturday and Sunday (December 1 and 2), with 2 p.m. matinees on Saturday and Sunday (December 1 and 2). Tix $9 to $20.

THE LONG LIGHT: VOICES OF AGING. A theater work focusing on the golden years, combining original material with pieces by Yeats, Atwood, Levertov, Roethke, and Whitman. Presented by Boston Theater Group at Bates Hall, Church of the Covenant, 67 Newbury Street, Boston (288-3085), December 7 through 16. Curtain is at 8 p.m. on Friday and Saturday and at 3 p.m. on Sunday. Tix $5.

THE NATURE AND PURPOSE OF THE UNIVERSE and 'DENTITY CRISIS. More farcical despair from Chris Durang, in two playlets boasting gender crossing, castration, religious insanity, and other minor domestic crises. At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through December 15. Curtain is at 8 p.m. Wednesday through Saturday, with a 3 p.m. matinee on Sunday. Tix $6 to $11. (See review in this issue.)

PHILADELPHIA, HERE I COME. Acclaimed local director Nora Hussey continues her one-woman campaign on behalf of Irish drama with Brian Friel's comedy about a young Irishman about to leave his native Ballybeg and head for the City of Brotherly Love. At the Charlestown Working Theatre, 442 Bunker Hill Street, Charlestown (242-3534), through December 9. Curtain is at 8 p.m. on Friday and Saturday, with a 2 p.m. matinee on Sunday. Tix $6, $5 for students and seniors. (See review in this issue.)

POWER PLAYS. Return engagement of Studebaker's double bill of *Psyche* and *Monopolis* (a vision of corporate culture played by the Parker Brothers rules), to benefit Oxfam America. Presented by Studebaker Mime Company at the Suffolk University Theater, 55 Temple Street, Boston (479-4499), December 7 and 8. Curtain is at 8 p.m. on Friday and Saturday. Tix $8, $6 for students and seniors.

ROSES ON THE SUBWAY. A new play by Thomas Grimes, in which a bag lady tries to protect a grandmotherly Bible belter on the Boston subway after midnight. Performed by New African Company in the Kenneth Ryder Room, 11 Leon Street, Northeastern University, Boston (442-5906), December 5 through 21. Curtain is at 8 p.m. Wednesday through Friday. Tix $5; $4 students and seniors.

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU and THE ACTOR'S NIGHTMARE. There's more than one way to skin a catechism, and playwright Christopher Durang pulls off huge, dripping strips of Catholic dogma with an air of insidious beatitude. His scathing little comedy succeeds (despite an 11th-hour leap-of-little-faith into a sea of surreal farce) because Durang is not without sympathy for his object of ridicule — who's brilliantly played by Elizabeth Franz as a frail, beaming nun whose wimple barely holds the lid on. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through December 30. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $15.50 to $22.50.

STILL LIFE. Playwright Emily Mann found three Vietnam casualties in Minnesota and converted their conversations into her 1981 Obie-winning documentary, braiding a harrowing narrative of daily life surrounded by an ambiance of horror. Mann has made sure that the essential sanity of her characters is never in doubt, and the Alley's actors manage to be simultaneously profound and prosaic. At the Alley Theatre, 1253 Cambridge Street, Cambridge (491-8166), through December 15. Curtain is at 8 p.m. Thursday through Saturday, with a 3 p.m. matinee on Sunday. Tix $8, $7 for students and seniors.

TWELFTH NIGHT. Elizabeth McGovern stars in the Huntington's holiday offering of Shakespeare's Illyrian comedy, which is directed by Thomas Gruenewald. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (266-3913), through December 23. Curtain is at 8 p.m. Tuesday through Saturday (except press night: Wednesday at 7 p.m.), and at 7 p.m. on Sunday (December 2 only), with 2 p.m. matinees on Saturday and Sunday (December 8 and 9 only). Tix $9 to $19.50.

UNCLE VANYA. TheaterWorks' Vincent Murphy directs Tufts Professor Laurence Senelick's new translation, and he describes the production as "conceived with the sky on the floor." At Tufts Arena Theater, Talbot Avenue, Medford (381-3493), December 4 through 8. Curtain is at 8 p.m. Tuesday through Saturday. Tix $5; $3 advance sale; $1 opening night.

UP ON THE ROOF. A staged reading of Bruce Dale's play, which takes a new look at the story of Crispus Attucks, victim of the Boston Massacre. At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), December 2 and 3. Curtain is at 8 p.m. on Sunday and Monday. Tix $3.

VILLAGE HEROES. In this celebration of ordinary people of extraordinary spirit, storyteller Jay O'Callahan, a one-man band whose only instruments are his vocal cords and a highly strummable imagination, carries his audience, like the proverbial tune, across miles and through time to a world where history and fancy collide. His mission: to relocate, preserve, and to some extent glorify the art of the storyteller — a village hero, in towns everywhere, since before Thespis. At the Next Move Theatre, One Boylston Place, Boston (423-5572), through December 30. Curtain is at 8 p.m. Tuesday through Friday, at 6 and 9:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $11.50 to $16.50.

WHO'S AFRAID OF VIRGINIA WOOLF? Edward Albee's dark night of the wedded soul. Presented by the Cambridge Center Theatre Company at the Cambridge Center for Adult Education, 42 Brattle Street, Cambridge (547-6789), through December 2. Curtain is at 2 and 8 p.m. on Sunday. Tix $4.

WORKING. A revival of Lydia Sargent's adaptation of the Studs Terkel chronicle: the rough-and-tumble working life of average Joes. At the Newbury Street Theater, 565 Boylston Street, Boston (437-0517), through December 15. Curtain is at 8 p.m. Thursday through Saturday. Tix $5.

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Off the record

compiled by Mark Moses

THIS WEEK

★★★Isley Jasper Isley, BROADWAY'S CLOSER TO SUNSET BLVD. (CBS Associated). For the three youngest members of the Isleys, R & B is defined by whatever black music has hit the Top 10 — which is to say that they're no less prefab than the older members of the family. The difference between the listless homages on, say, *Between the Sheets* and the surprisingly vibrant ones here is an attention to detail that springs from coltish enthusiasm rather than keeping up the family business. So though the big blowzy ballad ("Love Is Gonna Last Forever") doesn't get off the ground, the aching "I Can't Get Over Losing You" and "Look the Other Way" have a lightness that's new and welcome. The title stab at heavy metal may trip over itself, but the coarser tracks ("Sex Drive" and especially "Kiss and Tell" and "Break This Chain") are propelled by fresh rhythm grooves and nicely coiled Ernie Isley guitar. And not only does Ernie sing with unexpected verve, you don't even mind cousin Chris Jasper's Michael McDonald impersonations.

★★½Sometimes Y, ONE FELL SWOOP (Jane Bear). On this Minneapolis trio's most acute (and, often, most difficult) songs, like "Because," "The Chores," and "Over Again," the itchy, elliptical images mesh with the grainy, suppressed rave-ups for music that's both earthy and jagged. But over the long haul, writer/guitarist/singer Dave Reiss's plain-spoken hysteria fails to distinguish itself from any other disgruntled clubland psychosis: he gets more mileage out of the hilarious back-up cry of "Asshole, asshole" in "Piecemeal" than in the five-minute number's rambling disclaimers. Most telling is the forlorn "Where's the Music," in which the singer bemoans the passing of Boyce and Hart and Nanker Phelge in the same breath. Hardasses hiding their indiscriminate nostalgia are nothing new, whether under ground or above, but it makes you wonder whether Reiss sputters phrases because he has trouble making connections.

★★½MARC ANTHONY THOMPSON (Warner Bros.). This stylish début begins with a bang and a whisper: the single "So Fine" is a phrasemaking natural with a cheery swagger; "Love Cools Down" has a tart, ominous sway. And Thompson's buoyant singing — a Caribbean brightness threads through even his lowest growls — constantly surprises with its lack of bluster. But his songwriting runs out of steam on side two, and the productions fall back on synthetic textures so ready-made they sound merely chic. He ought to take a tip from the side closers, whose lean intimacy runs against the grain of so much major-label R & B while still showing off his vocal phrasing: the long descent of "Blue with Me," the echoing jazz balladry of "Coffee." Conclusion: almost the soulful alternative he aims to be.

★★Various Performers, EVERY MAN HAS A WOMAN (Polydor). What we learn from this compilation of Yoko Ono cover versions is that the stubborn aphorisms and dream-into-nightmare aura of her songs are difficult to convey. Ono's raw, childlike voice and mercurial phrasing may well be the best instruments to get such skewed nursery rhymes across. Certainly some of these performers are inappropriate to the task: Eddie Money dulls the edge of "I'm Movin' On," Alternating Boxes layer too much modern irony atop "Dogtown," Elvis Costello (aided by Allen Toussaint) misses the corrosiveness of "Walking on Thin Ice." But Trio understand Ono's monomania ("Wake Up"), and the compilation's two women have the measure of her stoicism (Roberta Flack on "Goodbye Sadness" and, especially, Rosanne Cash on "Nobody Sees Me like You Do"). And old pal Harry Nilsson gives us the most evenhanded account of Ono's songwriting skill: often veined with the bullshit positivism of the privileged ("Dream Love") but just as often visionary, fragile, and incisive ("Silver Horse," "Loneliness").

PREVIOUS

★★½Kurtis Blow, EGO-TRIP (Polygram). "8 Million Stories," Kurtis Blow's best song since 1980's "The Breaks," declaims the humorless details of ghetto life without the leaden despair most rap-vérité uses. To underline his theme of resilience, Blow narrates and documents the story, turning it into a poem of heroic resistance. The other standout track, "Basketball," also boasts a clever premise, taking Blow's love of the sport and using its movement and symmetry as an apt basis for a rap tribute. The rest of the LP is forgettable bait geared at attracting pop airplay for mild hip-hop tunes, but these two sharp tracks score points.

★★★★Hamiet Bluiett, EBU (Soul Note). Bluiett has placed his baritone sax in a quartet format several times in the past, but *Ebu* suggests he is now better equipped to keep the polarities of his approach in balance. Not only does he extract feeling, as always, from the gruff bottom of his horn, but even his high false-register whistles are put to good use here. The band (pianist John Hicks, bassist Fred Hopkins, the particularly vibrant Marvin "Smitty" Smith) plays like a well-seasoned unit, and the program pays attention to detail in the rhythm accompaniment (four of the six pieces are sterling Bluiett originals), as well as to the rhythm section's individual efforts.

★David Bowie, TONIGHT (EMI). Whereas he once pillaged for the sheer joy of trashing what he had stolen, this most morally positive of Bowie's records is composed of listless, easygoing, commonplace songs that move from pro forma pop reggae ("Don't Look Down," "Tonight") to half-hearted white soul while avoiding savage attacks on the makers of these semi-styles. He may be content to upend his own idolhood, but these songs lack the dark, abusive aggressions that toughened *Ziggy Stardust*, the vital languor of *Young Americans*. And though the reinterpretation of the Beach Boys' "God Only Knows" into a sodden, theatrical mockery is Bowie's kind of rebellion, it's too much of a footnote to make a difference in radioland.

★★★JOHN CALE COMES ALIVE (Island). About 10 years ago, John Cale decided to explain why he excelled as the Velvet Underground's serious-music type: he was a rock-and-roller in love with catharsis and an avant-gardist in love with disruption, and he could incorporate both qualities into cuckoo-Welshman screams. But however gripping his rages, they occasionally limit his songwriting and performing. This is not the case on the in-concert *Come Alive*, in which the songs explode only after he has nudged them out of shape. The bounce of "Leaving It Up to You" is magnified into a crash of vocal howls and metal guitar; "Waiting for the Man" (revived 17 years after its inception with Lou Reed) begins with jaunty honky-tonk chords that disintegrate into feral pounding suggesting the dazed indifference of a needleman on the nod. The studio cuts that surround the live material, "Never Give Up on You" and "Ooh La La," present Cale at his most controlled: spitting out poppy flourishes on the first, wickedly licking his lips on the second.

★★★½The dB's, LIKE THIS (Bearsville). The dB's, though they're wacky, willful, and smart as whips, have been known as a band that makes intricate, airy (and import-only) albums that no one but a rock scholar could love. *Like This* suggests that the parenthetical problem may have been paramount; even without departed songwriting and singing partner Chris Stamey, guitarist Peter Holsapple proves that the dB's needed availability more than a change in direction. The guitar is still the star on standout cuts like "She Got Soul" and "A Spy in the House of Love"; Holsapple and guitarist Gene Holder don't play lead and rhythm so much as loop and recoil off each other's strumming as the music coasts and dips. "She Got Soul" and "Lonely Is As Lonely Does" uncover a scornful, pessimistic view of romance (and a touch of Southern gothic) beneath the sing-along chorus hooks; the paradigm is Holsapple's vocals — alternately caustic and choirboyish, they sound cheery even as he's spitting out barbed goodbyes.

★★★★Jack DeJohnette, ALBUM ALBUM (ECM). Featuring the best Special Edition line-up, the band's finest album since its homonymous début offers several catchy DeJohnette originals and a catalytic flow among the horn soloists (tenor David Murray, soprano/altoist John Purcell, tuba/baritone Howard Johnson). DeJohnette's compositional style of layering rhythmic patterns and deepening their effect with pungent three-horn scoring provides lucid showcases for SE's soloists. Purcell moves effortlessly from deliberation to abstraction; Johnson contributes an enveloping chart to "Monk's Mood"; Murray is at his happiest and most relaxed. "Third World Anthem," with an élan similar to that of Dollar Brand's new Ekaya group, is indicative of the high spirits that pervade *Album Album*.

★★★½GRANDMASTER MELLE MEL AND THE FURIOUS FIVE (Sugarhill). Only one dumb, placating ballad away from perfection (the awkward "Yesterday"), this unexpected return boasts two triumphant numbers and a handful of good ones, like the saucy "We Don't Work for Free." "Hustler's Convention" relates yet another picture of urban decay, but the rap is so menacing and detailed in its scenarios and cast of characters that you're hooked. The album's prize, "World War 3," is a superb protest number that takes the issue of atomic holocaust out of the context of peace marches and plunks it down squarely in the ghetto. And oddly enough, it has its glint of optimism — for unlike "The Message" it offers us the choice of correcting the problem or suffering the consequences.

★★★David Murray, MORNING SONG (Black Saint). David Murray's first small-band record in four years and his first small-band date with piano is also, quite consciously, his most conservative effort, proof that the energetic young tenor star can bring his style to bear on more traditional material. The program of originals and two standards, and Murray's solos, makes the case convincingly, especially on two themes of his own ("Off Season" and the title track) and a version of "Body and Soul" that starts cautiously and proceeds to measured abstraction. Although the tempered exuberance of this set is attractive, it's finally less affecting than Murray's octet work, which likewise allows the saxophonist to exercise his keen orchestral instincts. And though there's lots of power and knowledge among pianist John Hicks, bassist Reggie Workman, and drummer Ed Blackwell, these three rhythm vets never mesh.

★★★Russell Sherman, CHOPIN: PRÉLUDES; BARCAROLLE (Pro Arte). This metally mastered disc of Chopin's Opus 28 Préludes played by local pianist Russell Sherman has a sound that's exquisitely rich and soft, and Sherman's playing (a fast, almost skipping A-flat major, an F-sharp minor full of unusual bass accents, a properly pedaled A major) is as thought-provoking as his liner notes. There's also a limpid, detailed, gently rocking Barcarolle that may not erase memories of Dinu Lipatti but could create a few of its own.

★★★★Bruce Springsteen, COVER ME (Columbia, 12-inch single). Arthur Baker's four remixes of "Cover Me" coax the Boss out into the beat streets, unraveling the song's rhythms into a choppy, hand-clapped simulation of the hip-hop jungle. The all-out six-minute "Undercover Mix" offers new cadences of uncut rock and roll, but the two dubs with Springsteen and his female vocal companion's vocal shards sprayed like shrapnel are the razor's edge.

CLASSICS

★★★★Dock Boggs, HIS TWELVE ORIGINAL RECORDINGS (Folkways, 1983). If part of rock and roll's (and America's) brash grandeur is the happenstance act of white culture rubbing up against black culture (Huck and Jim floating toward dangers and pleasures unknown, Elvis facing down Wynonie Harris), then Dock Boggs's recordings from the '20s are some of the clearest examples of such interaction. Documented in 1927 and 1929, this West Virginia coal miner laid down a set of country blues and mountain music whose unwavering, poker-faced grit bespeaks a life where pleasure is always curtailed, where doom is accepted as calmly as joy. Boggs's voice and the metallic plunk of his banjo had no use for grace or commonplace prettiness, and the harshness of his yowling is a sure antidote to any nostalgia for a jubilant, jazz-age America. But beneath the ungainly surface, there's an odd certainty: not only the ghostly beauty of, say, "Pretty Polly" but something of the country blues' dramatic compression and rawness. Picture, if you will, a Puritan creeping through a bawdyhouse, aghast at his own godlessness and thrilled by it, completely aware of the possibility of boundless desire and fulfillment and equally aware of his inability to enjoy it. That's a small, hazy glimpse of the cranky, cramped world that these scratchy performances lay out. *(This recent compilation ought to be available at record stores that carry a full line of American folk music.)*

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The Nutcracker

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PERFORMANCE SCHEDULE

PERF. LETTER	DAY	DATE	TIME	PERF. LETTER	DAY	DATE	TIME	PERF. LETTER	DAY	DATE	TIME
A	THURS.	DEC. 6	7:30	L	SAT.	DEC. 15	2:00	W	SUN.	DEC. 23	2:00
B	FRI.	DEC. 7	7:30	M	SAT.	DEC. 15	7:30	X	SUN.	DEC. 23	7:30
C	SAT.	DEC. 8	2:00	N	SUN.	DEC. 16	2:00	Y	WED.	DEC. 26	7:30
D	SAT.	DEC. 8	7:30	P	SUN.	DEC. 16	7:30	Z	THURS.	DEC. 27	2:00
E	SUN.	DEC. 9	2:00	Q	TUES.	DEC. 18	7:30	AA	THURS.	DEC. 27	7:30
F	SUN.	DEC. 9	7:30	R	WED.	DEC. 19	7:30	BB	FRI.	DEC. 28	7:30
G	TUES.	DEC. 11	7:30	S	THURS.	DEC. 20	7:30	CC	SAT.	DEC. 29	2:00
H	WED.	DEC. 12	7:30	T	FRI.	DEC. 21	7:30	DD	SAT.	DEC. 29	7:30
J	THURS.	DEC. 13	7:30	U	SAT.	DEC. 22	2:00	EE	SUN.	DEC. 30	2:00
K	FRI.	DEC. 14	7:30	V	SAT.	DEC. 22	7:30				

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Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common Friday and Saturday nights.

These listings run from Saturday, Dec. 1, to Sunday, Dec. 9.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: The Bostonians: through Thurs., 12:45, 2:50, 5, 7:10, 9:20; Sat., 11:30
II: Terminator: through Thurs., 1:45, 3:40, 5:30, 7:20, 9:15; Sat., 11:30
BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: Missing in Action: through Tues., 1, 3:15, 5:20, 7:30, 10
II: Ninja Mission: through Tues., 1, 3:20, 5:35, 7:45, 10
III: Ghostbusters: through Tues., 1, 3:15, 5:30, 7:40, 9:50
CHARLES I, II & III (227-1330)
195 Cambridge Street
I: Firstborn: through Tues., 1, 3:15, 5:30, 7:45, 10
II: Little Drummer Girl: through Tues., 4:30, 7:30, 10
A Christmas Story: through Tues., 1, 2:45
III: Amadeus: through Tues., 2, 5, 8; Sat., 1, 4:15, 7:30, 10
CHERI I, II & III (536-2870)
Dalton Street near the Prudential Center
I: Oh God! You Devil: through Tues., 1:15, 3, 4:45, 6:30, 8:15, 10; Sat. the 1st, no 4:45, 6:30, or 8:15 shows
II: All of Me: through Tues., 1, 2:45, 4:30, 6:15, 8, 10
III: Falling in Love: through Tues., 1, 3:15, 5:30, 7:45, 10
CINEMA 57 I & II (482-1222)
200 Stuart Street
I: Supergirl: through Tues., 1, 3:15, 5:30, 7:45, 10; Sat. the 1st, no 7:45 show; Sun.the 2nd, no 3:15 or 5:30 shows
Starman: Sat. the 1st, 8
II: Savage Streets: through Tues., 1:15, 3:30, 5:40, 8, 10:15; Sun. the 2nd, no 3:30 or 5:40 shows; Tues., no 8 o'clock show
COPLEY PLACE (266-1300)
100 Huntington Avenue
I: Body Double: through Tues., 10:20 a.m., 12:30, 2:50, 5:15, 7:40, 9:50; Sat., midnight; Sun., no 10:20 a.m. show
II: Bizet's Carmen: through Tues., 10:30 a.m., 1:30, 4:30, 8; Sat., 10 a.m., 1, 4, 7:30, 10:10; Sun., Wed., no 10:30 a.m. show
III: Buckaroo Banzai: through Tues., 10 a.m., noon, 2, 4, 6, 8, 10; Sat., midnight; Sun., no 10 a.m. show
IV: The Man Who Fell to Earth (uncut version): Sat. the 1st, 7, 10
The Atomic Café: Sun., Mon., 7:45
Return of the Secaucus 7: Su., Mon., 9:30
Z: Tues., 7:45
Stage of Siege: Tues., 10:10
Kaspar Hauser: Wed. Call for times.
Meetings with Remarkable Men: Wed. Call for times.
Time Stands Still: Thurs. Call for times.
Slave of Love: Thurs. Call for times.
VI: Places in the Heart: through Tues., 10:15 a.m., 12:20, 2:40, 5, 7:30, 9:40; Sat., 11:45; Sun., no 10:15 a.m. show
VII: The Gods Must Be Crazy: through Tues., 10:30 a.m., 12:50, 3:15, 5:30, 7:45, 10; Sat., midnight; Sun., no 10:30 a.m. show
VIII: Comfort and Joy: through Tues., 10:10 a.m., 12:10, 2:10, 4:10, 6:10, 8:10, 10:10; Sat., 12:10 a.m.; Sun., no 10:10 a.m. show
IX: The Bostonians: through Tues., 10 a.m., 12:15, 2:30, 5, 7:30, 9:45; Sat., midnight; Sun., no 10 a.m. show
X: Where's Boston?: Mon.-Sat., 10 a.m., 11 a.m., noon, 1, 2, 3, 4, 5; Sun., 1, 2, 3, 4, 5
NICKELODEON CINEMA (424-1500)
34 Cummington Street
I: A Sunday in the Country: through Thurs., 12:55, 2:40, 4:25, 6:10, 8, 9:55
II: Choose Me: through Thurs., 1:15, 3:30, 5:45, 8, 10:10
III: The Times of Harvey Milk: through Thurs., 1:30, 5:10, 8:55
The Ploughman's Lunch: through Thurs., 3:10, 7, 10:30
IV: Repo Man: through Thurs., 1, 2:40, 4:25, 6:10, 8:30, 10:20
V: Country: through Thurs., 1:20, 3:35, 5:45, 8, 10:15
PARIS (267-8181)
841 Boylston Street
A Soldier's Story: through Tues., 1, 3:15, 5:30, 7:45, 10
PI ALLEY I & II (227-6676)
237 Washington Street
I: Terminator: through Tues., 1, 3:15, 5:30, 7:45, 10:10
II: Silent Night, Deadly Night: through Tues., 1:30, 3:30, 5:30, 7:30, 9:30

BROOKLINE

CHESTNUT HILL (277-2500)
Route 9 at Hammond Street
I: Country: through Thurs., 1, 3:10, 5:15, 7:30, 10
II: All of Me: through Thurs., 1:30, 3:30, 5:30, 7:45, 10
III: Places in the Heart: through Thurs., 1, 3:10, 5:15, 7:30, 10
IV: Night of the Comet: through Thurs., 1:15, 3:15, 5:15, 7:30, 10; Sat. the 1st, no 7:30 show
Starman: Sat. the 1st, 8
V: Comfort and Joy: through Thurs., 1, 3:15, 5:15, 7:20, 10
CINEMA BROOKLINE (566-0007)
111 Washington Street
Careful, He Might Hear You: through Thurs., 7, 9:15; Sat., Sun., 2, 4:30
CIRCLE CINEMA (566-4040)
Cleveland Circle
I: Supergirl: through Thurs. Call for times.
II: Falling in Love: through Thurs. Call for times.
III: Missing in Action: through Thurs. Call for times.
IV: A Christmas Story: through Thurs. Call for times.
Ninja Mission: through Thurs. Call for times.
V: Oh God, You Devil: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard Street
I: Stop Making Sense: all week, 6:15, 8, 9:45; Sat., Sun. mats., 1, 2:45, 4:30
II: Last Tango in Paris: Sat. the 1st, 3:25, 7:35
Gabriela: Sat. the 1st, 1:35, 5:45, 9:55
Atlantic City: Sun., Mon., 7:30; Sun. mat., 3:50
The Secret Life of Plants: Sun., Mon., 5:45, 9:25; Sun. mat., 2:05
Gallipoli: Wed., Thurs., 7:35
The Bounty: Wed., Thurs., 5:15, 9:35
Coup de Torchon: Fri., Sat. 7:40; Sat. mat., 3:25
The Clockmaker: Fri., Sat., 5:45, 10; Sat. mat., 1:30
Local Hero: starts Sun. the 9th, 3:20, 7:35
Moscow on the Hudson: starts Sun. the 9th, 1:20, 5:30, 9:40

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St., near Harvard Square
Mildred Pierce: Sat., Sun. the 1st and 2nd, 2:30, 6:05, 9:45
Of Human Bondage: Sat., Sun. the 1st and 2nd, 1, 4:35, 8:10
The Strange Love of Martha Ivers: Mon., 3:30, 7:50
The Big Sleep: Mon., 5:40, 10
Clash by Night: Tues., 4, 7:55
Marked Woman: Tues., 6, 9:55
Road House: Wed., 4:15, 7:50
Human Desire: Wed., 6, 9:35
Disbolique: Thurs., 4, 8
A Very Curious Girl: Thurs., 6, 10
They Drive by Night: Fri., Sat., 3:50, 8:15
All About Eve: Fri., Sat., 5:40, 10; Sat. mat., 1:15
Double Indemnity: Sun. the 9th, 6:15, 10
His Girl Friday: Sun. the 9th, 4:30, 8:15
HARVARD SQUARE THEATRE (864-4580)
10 Church Street
I: Stop Making Sense: all week, noon, 1:55, 3:50, 5:45, 7:40, 9:30; Fri., Sat., 11:45
II: Buckaroo Banzai: all week, noon, 1:55, 3:50, 5:45, 7:50, 9:50; Fri., Sat., 11:50
III: Country: all week, 12:45, 3, 5:15, 7:30, 9:45
Rocky Horror: Fri., Sat., midnight
JANUS CINEMA (661-3737)
5 JFK St.
The Magic Flute: Sat., Sun. the 1st and 2nd, 2:30, 7:30
The Last Metro: Sat., Sun. the 1st and 2nd, 5, 10
Rabid: Mon.-Wed., 4:15, 7:45
Suspiria: Mon.-Wed., 6, 9:35
Return of the Secaucus 7: Thurs.-Sat., 3:45, 8
Jonah Who Will Be 25 in the Year 2000: Thurs.-Sat., 5:45, 10, Sat. mat. 1:30
OFF THE WALL CINEMA (354-5678)
15 Pearl Street
Red Balloon and **Really Rosie:** Sat., Sun. the 1st and 2nd, 3
Classic Cartoon Orgy: Sat., Sun. the 1st and 2nd, 4:30
Warner Bros. Cartoon Orgy: Sat., Sun. the 1st and 2nd, 7
Call for other features and times.
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: Brother from Another Planet: all week, 1:45, 3:45, 5:45, 8, 10:05; Fri., Sat., midnight
Purple Rain: Fri., Sat., midnight
II: The Razor's Edge: through Thurs., 2:30, 5, 7:30, 9:55
Le Dernier Combat: starts Fri., 1:30, 3:30, 5:30, 7:30, 9:30
Liquid Sky: Fri., Sat., midnight
III: A Soldier's Story: all week, 1:45, 3:45, 5:45, 7:45, 9:45
Pink Floyd the Wall: Fri., Sat., midnight

SUBURBAN

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
Teachers: through Thurs., 7, 9
ARLINGTON, Regent (643-1197)
Medford St.
Ghostbusters: through Thurs., 7, 9
BRAINTREE, General Cinema I-IV (848-1070)
South Shore Plaza
I: Oh God, You Devil: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:35
II: Falling in Love: through Thurs., 1, 3:15, 5:20, 7:30, 9:40
III: Night of the Comet: through Thurs., 1;30, 4:15, 7:20, 9:45
IV: All of Me: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
BROCKTON, Westgate Mall (588-5050)
I: Firstborn: through Tues., 1:15, 3:20, 5:20, 7:20, 9:20
II: Night of the Comet: through Thlurs., 1:30, 3:30, 5:30, 7:30, 9:30; Sat. the 1st, no 7:30 show
Starman: Sat. the 1st, 7:30
III: Buckaroo Banzai: through Tues., 1, 3:05, 5:10, 7:15, 9:30
IV: Oh God! You Devil: through Tues., 1:30, 3:30, 5:20, 7:30, 9:30
V: Savage Streets: through Thurs., 1:20, 3:20, 5:20, 7:20
VI: Ninja Mission: through Thurs., 1:20, 3:20, 5:20, 7:20, 9:20
VII: Falling in Love: through Thurs., 1, 3:10, 5:20, 7:30
BROCKTON, Sack I-IV (963-1010)
Route 57
I: Just the Way You Are: through Tues., 5:15, 7:30, 9:30
A Christmas Story: through Tues., 1, 3
II: Supergirl: through Tues., 1, 3:30, 5:40, 7:45, 10
III: Terminator: through Tues., 1:20, 3:30, 5:30, 7:45, 9:50
IV: Missing in Action: through Tues., 1:10, 3:15, 5:30, 7:40, 9:45
BURLINGTON, General Cinema I-IV (272-4410)
Route 128, exit 42
I: A Soldier's Story: through Thurs., 1, 3:10, 5:10, 7:20, 9:30
II: Night of the Comet: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
III: Muppets Take Manhattan: Sat., Sun. the 1st and 2nd, noon
The Neverending Story: through Thurs., 1:45, 5:15, 9
IV: Teachers: through Thurs., 1, 3:10, 5:10, 7:20, 9:30
DANVERS, Sack I-VI (593-2100)
Route 128, exit 24
I: Falling in Love: through Tues., 1:15, 3:30, 5:30, 7:40, 9:45; Sat., 11:40
II: Terminator: through Tues., 1:15, 3:15, 5:20, 7:30, 9:45; Sat., 11:40
III: Ninja Mission: through Tues., 5:20, 7:40, 9:50; Sat., 11:45
A Christmas Story: through Tues., 1:20, 3:20
IV: Buckaroo Banzai: through Tues., 1:30, 3:30, 5:30, 7:35, 9:45; Sat., 11:40
V: Supergirl: through Tues., 1, 3:15, 5:20, 7:30, 9:35; Sat., 11:30
VI: Missing in Action: through Tues., 1:20, 3:30, 5:30, 7:35, 9:45; Sat., 11:40
DANVERS, Liberty Tree Mall (599-3122)
Route 128, exit 24
I: Oh God! You Devil: through Tues., 7:15, 9:30; Sat., Sun. mats., 1, 3
II: Savage Streets: through Tues., 7:30, 9:40; Sat., Sun. mats., 1:15, 3:15, 5:15; Sat. the 1st, no 7:30 show
Starman: Sat. the 1st, 7:30
DEDHAM, Showcase 9 (326-4955)
950 Providence St.
I: Savage Streets: through Thurs. Call for times.
II: Supergirl: through Thurs. Call for times.
III: Body Double: through Thurs. Call for times.
A Christmas Story: through Thurs. Call for times.
IV: Terminator: through Thurs. Call for times.
V: Garbo Talks: through Thurs. Call for times.
VI: Ninja Mission: through Thurs. Call for times.
VII: Silent Night, Deadly Night: through Thurs. Call for times.
VIII: Places in the Heart: through Thurs. Call for times.
IX: Just the Way You Are: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Route 9, Shopper's World
I: A Soldier's Story: through Thurs., 1, 3:15, 5:15, 7:30, 9:30; Sat.-Mon., no 1, 3:15, or 5:15 show
Muppets Take Manhattan and **The Never-ending Story:** Sat.-Mon., 1:45, 5:15
II: Missing in Action: through Thurs., 1, 3:15, 5:15, 7:30, 9:35
III: Falling in Love: through Thurs., 1, 3:15, 5:20, 7:30, 9:35
IV: Savage Streets: through Tues., 1:30, 3:30, 5:20, 7:30, 9:30
V: Night of the Comet: through Thurs., 1:30,

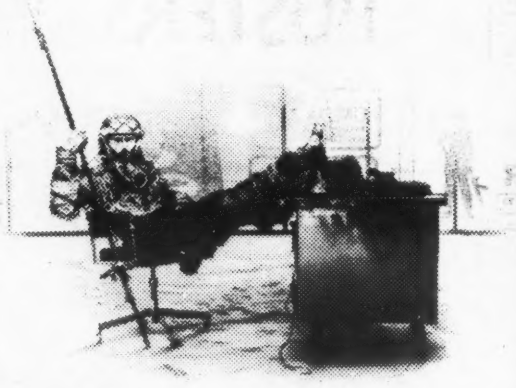
Continued on page 34

Orson Welles CINEMAS
1001 MASS. AVE., CAMBRIDGE, 868-3600

The sky is raining fish.
Skyscrapers sit in mountains of sand.
Bandits sleep in trunks of used cars.

It's a world of the future.
A world called Planet Earth.

And he's one man
just trying to survive.



LE DERNIER COMBAT
(The Last Battle)

TRIUMPH FILMS Presents
Gaumont Les Films du Loup Constantin Alexandra Present
"LE DERNIER COMBAT" A Film by LUC BESSON with PIERRE JOLIVET
FRITZ WEPPER • JEAN BOUISE • JEAN RENO • CHRISTIANE KRÜGER
Screenplay by LUC BESSON and PIERRE JOLIVET
Director of Photography CARLO VARINI • Edited by SOPHIE SCHMIT • Music by ERIC SERRA
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STARTS FRIDAY, DEC. 7TH
1:30, 3:30, 5:30, 7:30, 9:30

"Funny, Playful..,in it's sweet, low-key way, it's the most beguiling sci-fi outing in years."
— Jay Carr, Boston Globe
"'BROTHER' IS JOHN SAYLES' BEST FILM YET."
—Carrie Rickey, Boston Herald
"★★★½. Original and audacious."
—Roger Ebert, Chicago Sun-Times
"★★★★ Hilarious."
—William Wolf, Gannett News Services

THE BROTHER FROM ANOTHER PLANET
a new film by John Sayles
Written, Directed and Edited by JOHN SAYLES
Produced by PEGGY RAJSKI and MAGGIE RENZI
Starring JOE MORTON Copyright 1984 Cinecom International Films All rights reserved Cinecom

1:45, 3:45, 5:45, 8:00, 10:05

THE RAZOR'S EDGE
THE ADVENTURE OF ONE MAN'S SEARCH FOR HIMSELF.
BILL MURRAY
"THE RAZOR'S EDGE" BASED ON THE CLASSIC NOVEL BY W. SOMERSET MAUGHAM
PG-13 DOLBY STEREO © 1984 COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED

ENDS THURSDAY, DEC. 6TH
2:30, 5:00, 7:30, 9:55

"Powerful."
— Joel Siegel, ABC-TV, GOOD MORNING AMERICA
"Frontrunner for best movie of the year."
— CBS-TV
"Passionately performed. See it."
— Gene Shalit, NBC-TV, TODAY SHOW
"Electrifying."
— TIME MAGAZINE

A Soldier's Story
PG

1:45, 3:45, 5:45, 7:45, 9:45

THE MOVIE QUIZ
A free weekday pass to the first 25 people who correctly answer the following question.
Katharine Houghton made her film debut starring alongside her famous aunt. Name the film and the aunt.
(868-3603, on Monday between 5:00 and 5:30 please.)

THE LATE SHOWS
Friday & Saturday at Midnight
December 7 and 8
The Last Tango in Paris 12:00
Liquid Sky 12:00
Purple Rain 12:00

•ON PREMISES DISCOUNT PARKING FOR 700 CARS
•LATE SHOWS FRIDAY & SATURDAY
•PASSPORT TICKETS NOT VALID AT COPLEY PLACE
•COMPUTERIZED ADVANCE TICKET SALES
•NO MORNING SHOWS ON SUNDAY

SACK CINEMA 9

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266-1300

AIMI CLASSICS™

Film Festival

Outstanding Films from the Libra Cinema 5 Library of Motion Pictures

Fri 11/30 & Sat 12/1	Sun 12/2 & Mon 12/3	Tues 12/4	Wed 12/5	Thurs 11/6
THE MAN WHO FELL TO EARTH (uncut version) (1976) Directed by Nicolas Roeg With David Bowie	**THE ATOMIC CAFE** (1982) Directed by Kevin & Pierce Rafferty **RETURN OF THE SECAUCUS SEVEN** (1980) Written and Directed by John Sayles	**Z** (1969) Directed by Costa-Gavras With Yves Montand **STATE OF SIEGE** (1973) Directed by Costa-Gavras With Yves Montand	**MEETINGS WITH REMARKABLE MEN** (1979) Directed by Peter Brook **KASPER HAUSER** (1975) Directed by Werner Herzog	**TIME STANDS STILL** (1982) Directed by Peter Gothar **SLAVE OF LOVE** (1978) Directed by Nikita Mikhalkov

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ICA CINEMA

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For Showtimes see Sack Directory or Call 542-SACK

PLACIDO DOMINGO — JULIA MIGENES-JOHNSON

BIZET'S **CARMEN**

A Film by FRANCESCO ROSI

PG — DOLBY STEREO — © 1984 TRIUMPH FILMS ALL RIGHTS RESERVED

Fri-Sat 10:00-1:00-4:00-7:30-10:10 p.m.
Sun 1:30-4:30-8:00 p.m.
Mon-Thurs 10:30-1:30-4:30-8:00 p.m.

Crimes of Passion R
10:40-12:45-3:00-5:10-7:35-9:35

THE ADVENTURES OF BUCKAROO BANZAI PG
10:00-12:00-2:00-4:00-6:00-8:00-10:00 p.m.

A Brian De Palma Film
BODY DOUBLE
10:20-12:30-2:50-5:15-7:40-9:50 p.m.

THE GODS MUST BE CRAZY PG
10:30-12:50-3:15-5:30-7:45-10:00 p.m.

Comfort and Joy
10:10-12:10-2:10-4:10-6:10-8:10-10:10 p.m.
PG

THE BOSTONIANS Christopher Reeve
10:00-12:15-2:30-5:00-7:30-9:45pm

OPENS FRIDAY, DECEMBER 14
Twentieth Century-Fox Presents
A FILM BY WIM WENDERS
Starring
Harry Dean Stanton Nastassja Kinski
Dean Stockwell
PARIS, TEXAS R

Starts Friday, December 21
Dudley Moore
Amy Irving Ann Reinking
Micki & Maude
PG-13
A BLAKE EDWARDS FILM

Starts Friday, December 21
PROTOCOL
Starring GOLDIE HAWN
in a Film by HERBERT ROSS
Screenplay by BUCK HENRY
A Warner Brothers Film
PG 13

FOR SHOWTIMES CALL BOSTON 542-SACK SUBURBS 237-SACK

SACK THEATRES

EXTRA LATE SHOWS FRIDAY, AND SATURDAY NIGHTS IN SOMERVILLE, NATICK AND DANVERS

A MILOS FORMAN FILM
AMADEUS PG
SACK CHARLES 1·2·3 195a CAMBRIDGE ST. near GOV. CTR. 227-1330
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.

SALLY FIELD
PLACES IN THE HEART PG
SACK COPLEY PLACE BOSTON 266-1300
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000

OH, GOD! YOU DEVIL PG
SACK CHERI 1·2·3 50 DALTON OPP. SHERATON BOSTON 536-2870
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

SACK BEACON HILL 1 BEACON at TREMONT BOSTON 723-8110
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128
NINJA MISSION R

Meryl STREEP **Falling in LOVE** Robert DE NIRO
PG-13
SACK CHERI 1·2·3 50 DALTON OPP. SHERATON BOSTON 536-2870
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

BILL MURRAY
GHOST-BUSTERS PG
SACK BEACON HILL 1 BEACON at TREMONT BOSTON 723-8110
SACK SALEM EAST INDIA MALL 741-1900/595-4700

TERI GARR
PETER WELLER
PG 13
FIRSTBORN
SACK CHARLES 1·2·3 195a CAMBRIDGE ST. near GOV. CTR. 227-1330
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000

A CHRISTMAS STORY PG
SACK CHARLES 1·2·3 195a CAMBRIDGE ST. near GOV. CTR. 227-1330
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128
SACK BROCKTON ADJ. CARD CLIMBING HOOP 588-4830/963-1010

THE LITTLE DRUMMER GIRL R
SACK CHARLES 1·2·3 195a CAMBRIDGE ST. near GOV. CTR. 227-1330

SACK CINEMA 57 1·2 200 STUART near PARK SQ. BOSTON 482-1222
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA DANVERS 599-3122 at LIBERTY TREE MALL
SAVAGE STREETS R

Supergirl PG
Her first great adventure.
SACK CINEMA 57 1·2 200 STUART near PARK SQ. BOSTON 482-1222
SACK BROCKTON ADJ. CARD CLIMBING HOOP 588-4830/963-1010
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

SILENT NIGHT, DEADLY NIGHT R
SACK PI ALLEY 1·2 237 WASHINGTON ST. BOSTON 227-6676
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.
SACK CINEMA DANVERS 1·2 599-3122 at LIBERTY TREE MALL

STEVE MARTIN · LILY TOMLIN
ALL OF ME PG
SACK CHERI 1·2·3 50 DALTON OPP. SHERATON BOSTON 536-2870
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000

CHUCK NORRIS
MISSING IN ACTION R
SACK BEACON HILL 1 BEACON at TREMONT BOSTON 723-8110
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK BROCKTON ADJ. CARD CLIMBING HOOP 588-4830/963-1010
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

A Soldier's Story PG
SACK PARIS BOYLSTON ST.-BOSTON OPP PRU CTR. 267-8181

KRISTY McNICHOL
just the way you are PG
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.
SACK BROCKTON ADJ. CARD CLIMBING HOOP 588-4830/963-1010

THE TERMINATOR
ARNOLD SCHWARZENEGGER R
SACK PI ALLEY 1·2 237 WASHINGTON ST. BOSTON 227-6676
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.
SACK BROCKTON ADJ. CARD CLIMBING HOOP 588-4830/963-1010
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

MOVIE TITLES AND TIMES SUBJECT TO CHANGE WITHOUT NOTICE

Continued from page 32

3:30, 5:20, 7:30, 9:30; Sat. the 1st, no 7:30 show
Starman: Sat. the 1st, 7:30
VI: Oh God, You Devil: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
NATICK, Sack I-VI (237-5840)
Route 9, opposite Shopper's World
I: Buckaroo Banzai: through Tues., 1, 3:15, 5:30, 7:45, 10; Sat., 11:55
II: Supergirl: through Tues., 1:15, 3:30, 5:30, 7:30, 9:40; Sat., 11:45
III: Amadeus: Sun.-Thurs. 2, 5, 8; Sat., Sun., 1, 4:15, 7:30, 10:05
IV: Just the Way You Are: through Tues., 1, 3:15, 5:30, 7:45, 9:45; Sat., 11:45
V: Terminator: through Tues., 1:05, 3:15, 5:25, 7:40, 9:55; Sat., midnight
VI: Silent Night, Deadly Night: through Tues., 1, 2:45, 4:30, 6:15, 8, 9:45; Sat., 11:30
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: A Soldier's Story: through Thurs., 7, 9; Sat., Sun. mats., 1:30, 3:20
II: Body Double: through Thurs., 7:15, 9:15; Sat. Sun. mats., 1:15, 3:15, 5:15
NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I: Les compères: all week, through 7:15, 9; Sat., Sun. mats., 5:20
II: Swann in Love: through Thurs., 7:20, 9:20; Sat., Sun. mats., 5
Amadeus: starts Fri., 8:15; Sat., Sun., the 8th and 9th, mats., 5:10
III: The Bostonians: all week, 7:30, 9:40; Sat., Sun. mats., 4:45
PEABODY CINEMA (599-1310)
North Shore Center
I: All of Me: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
II: Night of the Comet: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
III: Just the Way You Are: through Thurs., 1;30, 3:30, 5:20, 7:30, 9:30
REVERE, Showcase Cinema (286-1660)
Route 1 and Squire Road
I: Silent Night, Deadly Night: through Thurs.
II: Savage Streets: through Thurs. Call for times.
III: Oh God, You Devil: through Thurs. Call for times.
IV: Falling in Love: through Thurs. Call for times.
V: Supergirl: through Thurs. Call for times.
VI: Just the Way You Are: through Thurs. Call for times.
VII: Terminator: through Thurs. Call for times.
VIII: Ninja Mission: through Thurs. Call for times.
IX: Missing in Action: through Thurs. Call for times.
X: Firstborn: through Thurs. Call for times.
A Christmas Story: through Thurs. Call for times.
SAUGUS, General Cinema (321-1345)
Route 1
I: The Bostonians: through Tues., 1:30, 4:15, 7:20, 9:45
Muppets and **The Neverending Story:** starts Wed. Call for times.
II: Night of the Comet: through Tues., 1:30, 3:30, 5:20, 7:30, 9:30
SOMERVILLE, Sack Assembly Sq. (628-7000)
35 Middlesex Ave.
I: Supergirl: through Tues., 1, 3:20, 5:35, 7:50, 10; Sat., 12:10 a.m.
II: Terminator: through Tues., 1, 3:15, 5:30, 7:45, 10; Sat., 12:10 a.m.
III: Just the Way You Are: through Tues., 5:30, 7:45, 9:50; Sat., 11:55; Sat. the 1st, no 7:45 show
A Christmas Story: through Tues., 1, 3:15
Starman: Sat. the 1st, 7:45
IV: Places in the Heart: through Tues., 1:10, 3:30, 5:45, 7:50, 10:05; Sat., 12:15 a.m.
V: Silent Night, Deadly Night: through Tues., 1, 2:45, 4:30, 6:15, 8, 9:45;
Sat., 11:30
VI: Savage Streets: through Tues., 1:30, 3:35, 5:40, 7:45, 9:50; Sat., 11:55
VII: Firstborn: through Tues., 1, 3:15, 5:30, 7:35, 9:50; Sat., 11:55
VIII: Falling in Love: through Tues., 1:10, 3:25, 5:40, 8, 10:10; Sat., 12;10 a.m.
IX: Oh God! You Devil: through Tues., 1:15, 3:30, 5:35, 7:35, 9:50; Sat., 11:55
X: Missing in Action: through Tues., 1:05, 3:25, 5:40, 7:45, 10; Sat., midnight
XI: Ninja Mission: through Tues., 1:15, 3:20, 5:30, 7:40, 9:50
XII: All of Me: through Tues., 1:05, 2:55, 4:45, 6:35, 8:25, 10:15; Sat., 12:05 a.m.
SOMERVILLE, Somerville (625-1081)
55 Davis Sq., West Somerville
Gabriela: Sat. the 1st, 4, 8
Erendira: Sat. the 1st, 6, 10
Pink Floyd: the Wall: Sat. the 1st, midnight
Another Country: Sun.-Tues., 4, 8
Sunday Bloody Sunday: Sun.-Tues., 6, 10
Let There Be Rock: Wed., Thurs., 4, 7:30
Black and Blue: Wed., Thurs., 5:45, 9:20
Bringing Up Baby: Fri., Sat., 4, 8
Arsenic and Old Lace: Fri., Sat., 5:50, 9:50
This Is Spinal Tap: Fri., Sat., midnight
The Lion in Winter: starts Sun., 5:10, 9:45
The Man Who Would Be King: starts Sun., 3, 7:30
STONEHAM, General Cinema I & II (438-4050)
Routes 128 and 28
I: Thief of Hearts: through Thurs., 7:20, 9:35; Sat. mat., 2, Sun. mats., 2, 4:05
II: Ghostbusters: through Thurs., 7:15, 9:30; Sat. mat., 2; Sun. mats., 2, 4
WALTHAM, General Cinema I & II (890-1064)
477 Winter St.
I: Thief of Hearts: through Thurs., 7:15, 9:30; Sat. mat., 2; Sun. mats., 2, 4:05
II: Ghostbusters: through Thurs., 7:15, 9:30; Sat. mat., 2; Sun. mats., 2, 4

The Terminator

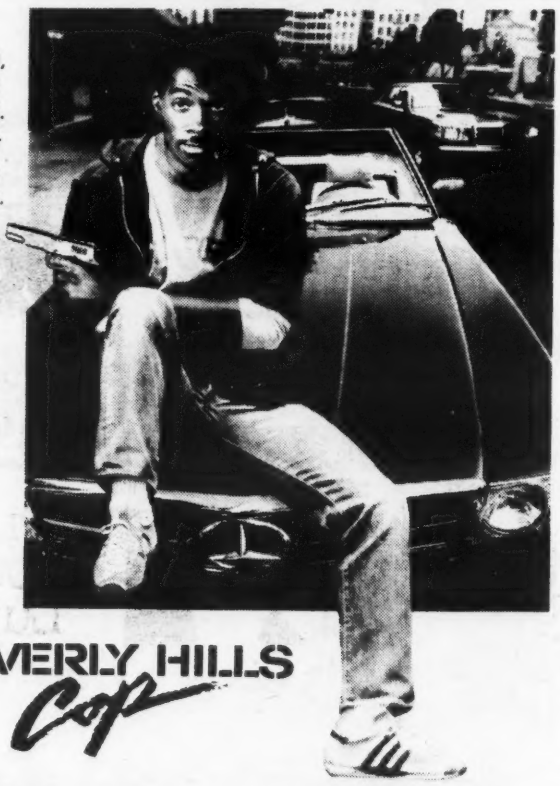
FILM SPECIALS

BOSTON FILM/VIDEO FOUNDATION (536-1540), 1126 Boylston St., Boston, presents artists screening their works Thursdays and Saturdays at 8 p.m. Admission $4. Dec. 1: West Coast video by Chip Lord Max Almy Lynn Hershman, and others; Boston video by Lisa Monrose and Charles Jevremovic. Dec. 8: *Choosing Children,* by Debra Chasnoff and Kim Klausner at BU's Morse Auditorium, 602 Comm. Ave., Boston; $6.
BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents movies about dancers at 6:30 p.m. Free. Dec. 3: *Funny Face.* Also, films sponsored by the Never Too Late Group, Thursdays at 2 p.m. Dec. 6: *Mr. Attenborough and Mr. Gandhi.*
BRANDEIS FILM COLLECTIVE (894-6191) presents films Tues. at 7 and 9:30 p.m. in the Levin Ballroom, Brandeis University, Waltham. Admission $1.50. Dec. 4: Marcel Carné's *Bizarre, bizarre,* written by Jacques Prévert.
CENTRAL SQ. LIBRARY (498-9081), 45 Pearl St., Camb., presents presents "Gotta Dance" films Tuesdays at 7 p.m. Free. Dec. 4: *Anchors Aweigh.*
FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston, presents comedies Fri.-Sun. at 8 p.m. Admission $2.50. Dec 1-2: "Max Learns To Skate," "Troubles of a Grass Widower," and "Max and His Dog," silent film with music, plus *The Village Fair.* Dec. 6, at 5:45 p.m.: "Des fabriques de cancres", in French; $2. Dec. 7-9: Verneuil's *The Sheep Has Five Legs.*
GRASSROOTS INTERNATIONAL presents *Beirut: On a Clear Day You Can See Peace,* Dec. 1 at 8 p.m. at Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Donation $5, to support community-based projects in Lebanon; call 497-9180.
GOETHE INSTITUTE (262-6050), 170 Beacon St., Boston, presents films by Rainer Werner Fassbinder, Fridays at 6 p.m. at 9 p.m. 7. Free. Dec. 7: *The Wizard of Babylon* and *Berlin Alexanderplatz: Observations on Location.*
HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Camb., presents films Thurs. and Sun. at 7:30 p.m.; donation $2. Dec. 2: Busby Berkeley's *Dames.* Dec. 6: Ophuls's *The Reckless Moment.* Dec. 9: *Love Me Tonight,* with Maurice Chevalier.
HARVARD FILM ARCHIVE (495-4700) presents films in the Lecture Hall of the Carpenter Center for the Visual Arts, 24 Quincy St., Camb.; admission $2. Dec. 1: "Kenneth Anger's Magick Lantern Cycle," $3 for both shows, $2 for one. At 7:30 p.m.: "Fireworks," "Rabbit's Moon," "Eaux D'Artifice," and "Inauguration of the Pleasure Dome."At 9:30 p.m.: "Kustom Kar Kommandos," "Scorpio Rising," "Invocation of My Demon Brother," "Puce Moment," and "Lucifer Rising." Dec. 3 at 5 and 8 p.m.: *My Life To Live.* Dec. 3 at 5 p.m. and Dec. 4 at 8 p.m., in room B-04: *The Big Combo.* Dec. 3 at 8 p.m. and Dec. 4 at 5 p.m., in room B-04: *The Big Combo.* Dec. 5 at 5 and 8 p.m.: Effi Briest. Dec. 6 at 7:30 p.m.: *Portrait of Jason.* Dec. 7 at 7 p.m. and Dec. 8 at 9:30 p.m.:*Westfront 1918.* Dec. 7 at 9:30 p.m. and Dec. 8 at 7 p.m.: *Paths of Glory.*
INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston, presents "Friday Night Specials," videos and talks at 8 p.m. Admission $6. Dec. 8: Eleanora Antinova, "Recollections of My Life with Diaghilev."
JOHN F. KENNEDY SCHOOL OF GOVERNMENT (495-1360), 79 JFK St., Cambridge, presents *Secret Agent* Dec. 4 at 7 p.m., followed by a panel discussion on Agent Orange. Free.
MASS. COLLEGE OF ART Film Society (232-1555, ext. 214) presents films in room C-9, Longwood Bldg., 364 Brookline Ave., Boston. Donation $2. Dec. 5: student films. Also, Asian American Resource Workshop presents Asian films in Tower Auditorium, 621 Huntington Ave., Boston. Dec. 1 at 4 p.m.: "First Look" and "Cruisin' J-Town"; at 7:30 p.m.: "Wataridori: Birds of Passage," "Departure," and "Nisei Soldier." Dec. 2 at 4 p.m.: "Afterbirth," "The Only Language She Knows," and "East to West," with speaker Zhuo Xiang-Min.Admission $4 per program or $12 the series.
MUSEUM OF FINE ARTS (267-9377), 465 Huntington Ave., Boston, presents Luis Buñuel films Fridays through Dec. 14, in the original languages, with English subtitles. Admission $3; call 267-9300, ext. 306. Dec. 7: *Tristana,* at 5:30 p.m., and *Belle de Jour,* at 8 p.m.
NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton, presents films Wed. at 7 p.m.; free. Dec. 5: *A Celtic Trilogy.*
PINE MANOR COLLEGE (731-7118), 400 Heath St., Chestnut Hill, presents films Tues. at 7 p.m. Free. Dec. 4: *The Willmar 8.*
THE REAR WINDOW (277-4618) presents films Tuesdays at the **Village Coach House,** 204 Washington St., Brookline Village; Wednesdays at the **Basement Gallery,** 35 Kingston St. Boston; Thursdays at the **Boston Visual Artists Union,** 77 North Washington St.; Fridays and Sundays at the **Brookline Arts Center,** 86 Monmouth St., Brookline; Saturdays at the **Modern Times Café,** 134 Hampshire St., Camb.; and occasionally at the **Newburyport Screening Room,** 82 State St., Newburyport. Admission $3. Dec. 1 at Modern Times, 9 p.m.: *The White Dawn.* Nov. 29 at BVAU: "Portraits of Women Artists," admission $3.50. Dec. 2 at Brookline Arts Center, 7:30 p.m., and Dec. 4 at Vilage Coach House, 8:30 p.m.: *Chinatown.* Dec. 7 at Brookline Arts Center, 8 p.m., and Dec. 8 at Modern Times, 9 p.m.: *Zabriskie Point.* Dec. 9 at Brookline Arts Center, 7:30 p.m.: *Citizen Kane.* Dec. 9 in Newburyport, 8 p.m.: *I Remember Barbra.*
SOUTH BOSTON BRANCH LIBRARY (268-0180), 646 East Broadway, South Boston, presents free films. Dec. 4 at 2 p.m.: *James Michener's World: Hawaii Revisited.* Dec. 6 at 6 p.m.: *Treasure Island.*
WELLESLEY FREE LIBRARY (235-1610), 530 Washington St., Wellesley, presents "Great Stars in Great Films (and Near Great)," at 1:45 and 7 p.m. Free. December is Cary Grant month. Dec. 6: *Topper.*
WEST END BRANCH LIBRARY (523-3957), 151 Cambridge St., Boston, presents free films Tuesdays at 2:30 p.m. Dec 4: "Lost to the Revolution" and "Portrait of a Coast."

Tell them you saw it in THE BOSTON Phoenix

MOVIES

He's been chased, thrown through a window, and arrested.
Eddie Murphy is a Detroit cop on vacation in Beverly Hills.



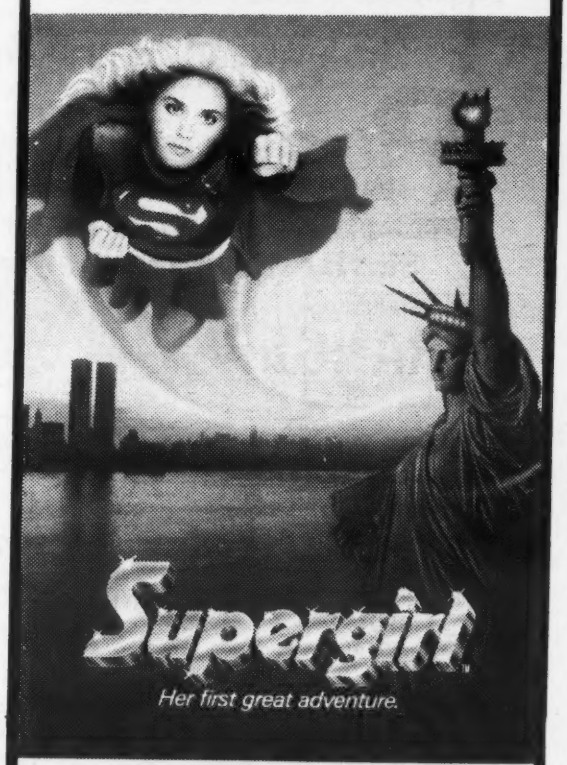
BEVERLY HILLS Cop

PARAMOUNT PICTURES PRESENTS A DON SIMPSON/JERRY BRUCKHEIMER PRODUCTION IN ASSOCIATION WITH EDDIE MURPHY PRODUCTIONS·A MARTIN BREST FILM
EDDIE MURPHY·BEVERLY HILLS COP·MUSIC BY HAROLD FALTERMEYER·SCREENPLAY BY DANIEL PETRIE JR. STORY BY DANILO BACH AND DANIEL PETRIE JR.
PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER·DIRECTED BY MARTIN BREST·MOTION PICTURE SOUNDTRACK ALBUM ON MCA RECORDS AND TAPES
R RESTRICTED · DOLBY STEREO · A PARAMOUNT PICTURE

STARTS WEDNESDAY, DEC. 5th
at these selected theaters

SACK CINEMA 57 1-2 — 200 STUART near PARK SQ. BOSTON 482-1222
SACK CINEMA CITY DANVERS — 593-2100 EXIT 24 OFF RT. 128
SACK SOMERVILLE AT ASSEMBLY SQUARE — 628-7000
SHOWCASE DEDHAM — 326-4955 ROUTE 1 at 128
SHOWCASE WOBURN — 933-5330 RT. 128 NEAR 93
SHOWCASE REVERE — 286-1660 C 1 and ROUTE 60
GENERAL CINEMA CHESTNUT HILL — RTE. 9 at HAMMOND ST. 277-2500
GENERAL CINEMA FRAMINGHAM — RTE. 9 SHOPPERS WORLD 235-8020

HAVE YOU AND YOUR FAMILY SEEN THE #1 SUPER HIT IN AMERICA?



Supergirl
Her first great adventure.

ALEXANDER SALKIND PRESENTS
FAYE DUNAWAY · HELEN SLATER
"SUPERGIRL" w/ HART BOCHNER · PETER COOK · MIA FARROW · MARC McCLURE · BRENDA VACCARO
and PETER O'TOOLE as ZALTAR Music by JERRY GOLDSMITH Screenplay by DAVID ODELL
Executive Producer ILYA SALKIND Produced by TIMOTHY BURRILL
Directed by JEANNOT SZWARC An ALEXANDER and ILYA SALKIND PRODUCTION
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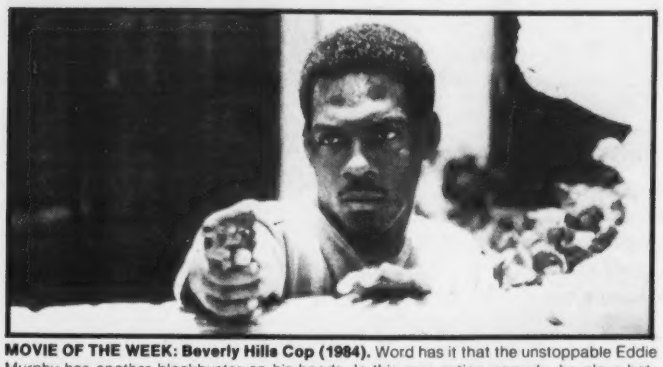
PG PARENTAL GUIDANCE SUGGESTED · © 1984 Tri-Star Pictures. All Rights Reserved.

SACK CINEMA 57 1-2 — BOSTON 482-1222
CIRCLE CINEMA — CLEVELAND CIRCLE 566-6040
SACK SOMERVILLE — 628-7000
SACK CINEMA NATICK — ROUTE 9 OPP. SHOPPERS' WLD.
SHOWCASE REVERE — 286-1660 C 1 and ROUTE 60
SHOWCASE DEDHAM — 326-4955 ROUTE 1 at 128
SHOWCASE WOBURN — 933-5330 RT. 128 NEAR 93
SACK CINEMA CITY DANVERS — 593-2100 EXIT 24 OFF RT. 128

Film strips

compiled by Owen Gleiberman



MOVIE OF THE WEEK: Beverly Hills Cop (1984). Word has it that the unstoppable Eddie Murphy has another blockbuster on his hands. In this new action comedy, he plays hot-headed Detroit policeman Axel Foley, who leaves his home turf for Beverly Hills to solve the murder of a friend. Once in the land of swimming pools and movie stars, Axel manages to get himself in hot water with the local police department, the local crime establishment, and the local citizenry — in addition to getting caught up in an international dope/extortion/murder scheme. Lisa Eilbacher is the classy art-gallery owner who's known Axel since childhood, and Judge Reinhold is the friendly, naïve LA cop who helps him out. Martin Brest directed. *Opens Wednesday, December 5, at Cinema 57 and the Chestnut Hill, and in the suburbs.*

A

★★★★ALL ABOUT EVE (1950). This chronicle of the rise to fame of a perfidious actress won Joseph Mankiewicz Oscars for direction and screenplay. The dialogue is smart and stylish — but the acting takes the cake. The competition between Bette Davis (as the displaced prima donna) and Anne Baxter (as the young upstart) is riveting; the pair are ably supported by George Sanders, Celeste Holm, Gary Merrill, and — for one blissful scene — the young Marilyn Monroe. *Brattle.*

★★★★	**Superb**
★★★	**Good**
★★	**Middling**
★	**Bearable**
•	**A turkey**

Films without ratings have not been viewed as we go to press. We intend no judgment.

★★★½ALL OF ME (1984). A slap-happy romantic farce that displays Steve Martin and Lily Tomlin at their peak. Tomlin is a rich spinster whose soul lands inside a male lawyer (Martin); what follows is an uproarious three-legged race for mind and body, with characters that fit the gimmick as perfectly as a couple of vaudeville clowns in a costume horse. Martin pulls off one virtuoso effect after another; his body is always tangling with centrifugal force, and you get the feeling his center of gravity is split along with everything else. Tomlin isn't on screen as often, but she gets some epithets she can really sink her teeth into, and you can see that she's the inspiration for Martin's flights of cross-sexual parody. Carl Reiner directed. *Cheri, Chestnut Hill, suburbs.*

★★ARSENIC AND OLD LACE (1944). Adapted for the screen by Frank Capra, Joseph Kesselring's farce about a pair of balmy old spinsters who show their concern for lonely gentlemen by poisoning them whizzes by at a frantic pace that would have burned up the floorboards on Broadway. Cary Grant, in perhaps his worst performance, double-takes his way through the part of the suspicious nephew, and Josephine Hull and Jean Adair make charming murderers. With Peter Lorre and Raymond Massey. *Somerville Theatre.*

★★★★ATLANTIC CITY (1981). Louis Malle directed this droll, sweet film about a courtly-looking numbers runner (Burt Lancaster) who stumbles onto a cache of stolen cocaine and begins to squire his neighbor (Susan Sarandon) around town, living out his dreams of being a big-wheel gangster. The story is slight and rather precious, but Malle's affectionate sensibility turns it into a grand movie — one that sees the fulfillment of even the junkiest dreams as a sort of miracle. There is such depth of feeling in Lancaster's rueful performance that his petty lusts and heartaches come to seem unimaginably rich. Screenplay by John Guare. *Coolidge Corner.*

★★★★THE ATOMIC CAFÉ (1982). A terrific documentary and one of the most devastating indictments of the Cold War consciousness ever made. Filmmakers Kevin Rafferty, Jayne Loader, and Pierce Rafferty spent five years combing the country for US bomb propaganda from the mid-'40s to the late '50s. The masterfully edited result isn't just a grab bag of old newsreels but a funny, sometimes frightening narrative — the story of how the government perpetuated America's ignorance about the nuclear age. *Copley Place.*

B

★★★★BELLE DE JOUR (1967). In this surreal, hypnotic Luis Buñuel movie, Catherine Deneuve plays a housewife who loves her husband (Jean Sorel) but can't find satisfaction in his lovemaking. She joins a brothel (run by Genevieve Page), and there, on weekdays, while her husband is at work, she fulfills her progressively wilder dreams. One of Buñuel's finest, a distillation of all his acrid views on eroticism, love, and morality. *Museum of Fine Arts.*

THE BIG COMBO (1955). Joseph H. Lewis, director of the wonderful B-film noir *Gun Crazy*, reportedly brings a similar aura of doom and perversity to this account of an all-out police effort to break the back of a powerful crime syndicate. With Richard Conte, Brian Donlevy, and Lee Van Cleef. *Harvard Film Archive.*

★★★★THE BIG HEAT (1953). A late film noir that depicts, as only Fritz Lang could, how dark it can get in the underworld. Glenn Ford is the cop out to avenge the murder of his wife, no matter what it takes. The movie's violence is as scathing as the hot coffee that Lee Marvin, as a vicious punk, tosses into the face of girlfriend Gloria Grahame. *Harvard Film Archive.*

★★BIZET'S CARMEN (1984). Shot on location in Andalusia, Francesco Rosi's version of the Bizet opera features an array of breathtaking settings — but it's odd to see singers and choruses lined up against the natural backdrops to face the audience in the most banal blocking since *A Night at the Opera*. Bizet's rhythmic energy and cheek are antithetical to the French Salon-painting imagery that Rosi invokes, and to his jarring editing rhythms. As Carmen, Julia Migenes-Johnson is a forceful and intelligent actress who's been prodded in the direction of coarseness and vulgarity. As Don José, Plácido Domingo sings up a storm and flares his nostrils when he gets upset. *Copley Place.*

BLACK AND BLUE (1981). A compare-and-contrast concert film that juxtaposes live performances by two bands — Black Sabbath and Blue Öyster Cult — renowned for their thundering power-chords and ominous posturing. *Somerville Theatre.*

★½BODY DOUBLE (1984). Who does the modern master of suspense think he's kidding? Brian De Palma's latest Controversial Shocker About Sex And Violence has a few engrossing passages, but it's also got the same damned neo-Hitchcockian set pieces the director has been rehashing for years. Craig Wasson is Jake Scully, a struggling young actor who is handed a dream sublet — five weeks in a futuristic Beverly Hills apartment — and begins peeking in at his voluptuous next-door neighbor just in time to see her get snuffed with an electric power drill. Jake pursues the killer by delving into the porn-film industry, but any hopes that De Palma will seduce us into an extravagant fantasy of erotic obsession are quickly dashed. The director's lulling, teasing camera movements have turned into a form of virtuoso shtick — they're circling around a void. With Melanie Griffith. *Copley Place, Academy, suburbs.*

★★THE BOSTONIANS (1984). Henry James's atypically gritty novel about feminism in 1870s Boston becomes a dry and cautious film. The tormented heroine (played by Vanessa Redgrave) is a fanatic reformer who vies with her chivalrous Southern cousin (Christopher Reeve) for the affections of a beautiful young woman (Madeleine Potter) who is also a phenomenal feminist orator. The filmmaking team of director James Ivory and screenwriter Ruth Prawer Jhabvala are too polite (and inept) to dramatize James's tantalizing ambiguities, and only Vanessa Redgrave escapes their overly refined treatment. With hardly a line in the script to suggest internal struggle, she conveys the self-lacerating

Continued on page 36

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Choose Me
a serious comedy
Genevieve Bujold
Keith Carradine
Lesley Ann Warren
R
1:15, 3:30, 5:45, 8:00, 10:10

Continued from page 35

horror of a fractured, alienated personality. *Copley Place, West Newton.*

★★THE BOUNTY (1984). This ambitious rethinking of history's most notorious mutiny reshapes the story to make the indomitable Captain Bligh (Anthony Hopkins) and the humanistic Fletcher Christian (Mel Gibson) figures of pure reason and pure impulse, respectively. The opening sections are crisp and intelligent, as Hopkins's vigorous Bligh recalls the ship's voyage during his court-martial. But when Gibson's dewy-eyed, ingenuous Christian takes center stage in Tahiti, the movie loses its bearings; it doesn't succeed in casting the hedonistic spell that turned the men into mutineers, and it dramatizes their rebellion with vague, expressionistic flourishes. Roger Donaldson directs in a closed-in style that, though punchy, denies the audience any sense of wonder. *Coolidge Corner.*

★★★★BRINGING UP BABY (1938). The quintessential screwball comedy of the '30s. Cary Grant is the absentminded archaeologist pursuing a dinosaur bone, Katharine Hepburn is the free-thinking heiress pursuing him, and May Robson and Charles Ruggles are the wacky bluebloods who join the pursuit of a dog, a leopard named Baby, and one another. Howard Hawks directed, from a script by Hagar Wilde and Dudley Nicholas. *Somerville Theatre.*

C

★★★★CHINATOWN (1974). Working from an intricate script by Robert Towne, Roman Polanski fashioned a brilliant, morbid thriller about a gumshoe (Jack Nicholson) who takes on a routine adultery case and stumbles upon the San Fernando Valley water scandals of the '30s — a web of corruption so huge it seems to have ensnared all of Southern California. More than any of the political melodramas of the post-Watergate '70s, *Chinatown* captures the cynicism and despair of an era in which the rich and powerful had become our new, all-consuming scapegoats. With Faye Dunaway and John Huston. *Rear Window at the Brookline Arts Center.*

★★½CHOOSE ME (1984). Jumping off from the Teddy Pendergrass title tune, Alan Rudolph's romantic psychodrama is like a long, sultry jazz riff that's at its best when it works around the edges of dissonance. Keith Carradine is an ex-asylum inmate who gets involved with a bar owner (Lesley Ann Warren) and her new psychologist housemate (Geneviève Bujold), a prim, virginal type who gives advice to the sexlorn on a hot radio talk show. Rudolph's desperate characters seem to have walked in from the soaps, but his actors imbue their mannered roles with shades of unexpected urgency and wit. *Nickelodeon.*

CHOOSING CHILDREN (1984). The world première of a locally produced documentary about the challenges faced by lesbians who've become parents. Directed by Debra Chasnoff and Kim Klausner. *Boston Film/Video Foundation.*

★★A CHRISTMAS STORY (1983). A bizarre mixture of '40s nostalgia and '80s cynicism whipped into a slapstick froth by director Bob Clark (*Porky's*). Based on Jean Shepherd's popular 1966 novel *In God We Trust, All Others Pay Cash*, it's a domestic black comedy about a cheerfully devious nine-year-old (played by pudgy Peter Billingsley, a crack scene stealer) who desperately wants a Red Ryder BB gun for Christmas. Clark crams the story with the sort of loud, brazen, exaggerated satire one remembers from *Mad* magazine's Dave Berg. It doesn't work, exactly, but there are some moments of impish wit, as well as a streak of toasty Yuletide sentimentality that seems borrowed from some other, far more innocent film. With Darren McGavin and Melinda Dillon. *Charles, Circle, suburbs.*

CITY HEAT (1984). Clint Eastwood and Burt Reynolds together for the first time. They play arch rivals — a cop and a private detective, each of whom is trying to dismantle an underworld syndicate in 1930s Kansas. With Jane Alexander, Madeline Kahn, Rip Torn, Richard Roundtree, and Irene Cara; directed by Richard Benjamin. *Cheri, Circle, suburbs.*

★★★CLASH BY NIGHT (1952). A Fritz Lang film from a very strong period, when the German director had fully mastered the mechanics of Hollywood moviemaking. The source, an early working-class melodrama by Clifford Odets, is an odd one for Lang, and the result is among his warmest films. As the "woman with a past" who makes a last bid for security with rough-hewn fisherman Paul Douglas, Barbara Stanwyck adds new depths to the sort of tough-cookie role she had played often before. *Brattle.*

★★★THE CLOCKMAKER (1974). Philippe Noiret, in perhaps his finest role, plays a phlegmatic, saddened Lyons clockmaker whose hipster son has committed a meaningless murder. Most of the time Noiret hardly seems to be acting, but then suddenly you find yourself moved to tears. A quiet, mysteriously intense movie directed with perhaps too cool a touch by Bertrand Tavernier (his first film). *Coolidge Corner.*

★★★½COMFORT AND JOY (1984). In this new comedy about a Glasgow radio star, writer/director Bill Forsyth anchors his offbeat Scottish humor to a mock-thriller plot — and suddenly his askew way of looking at the world seems to take more of the world in. The hero, Alan "Dickey" Bird (Bill Paterson), is a genial but sardonic DJ who loses his effervescent girlfriend (Eleanor David), falls into a funk, and becomes the mediator in a gang war between rival Italian ice-cream barons. As he begins poking around the unseen nooks and crannies of the city, he learns of the ameliorative effects something as lowly as his radio show can have and experiences an almost Dickensian change of heart. Forsyth slips his jokes in like psychological banana peels; his sweet but well-grounded message is that people should aspire to be nothing more (or less) than themselves. *Copley Place, Chestnut Hill.*

★½COUP DE TORCHON (1982). Set in West Africa at the outbreak of World War II, this small-town revenge tale features Philippe Noiret as Lucien, a lazy, incompetent, but honest policeman who takes it upon himself to clean up his ridiculously corrupt village through a series of murders. At first, his vigilante approach makes a kind of comic sense, but as Lucien begins to overstep his boundaries and turn himself into a lunatic Christ figure, the film is wrenched from offbeat comedy to dark parable, and it becomes suffocatingly pretentious. With Isabelle Huppert; Bertrand Tavernier directed. *Coolidge Corner.*

★★½CRIMES OF PASSION (1984). Ken Russell's latest outrage is a careening mess of a movie, at once lurid and corny, and there's hardly a dull moment in it. Kathleen Turner is sexy and extravagant as China Blue, a platinum-blonde hooker who works as a fashion designer by day and, at night, specializes in enacting her customers' kinkiest fantasies. Russell has problems maintaining an atmosphere of plausibility, but he has made one of the rare passionate films about repression in a "liberated" society — the repression of a woman who surrenders to her erotic whims only to flatten out her emotional life. Newcomer John Laughlin gives an eloquent, wounded performance as the jock in shining armor who comes to Turner's rescue, and Anthony Perkins is amusingly frenzied as the horny, demented Reverend Shayne. *Copley Place, suburbs.*

D

★★★DAMES (1934). The plot is the same old let's-put-on-a-show stuff you've seen a

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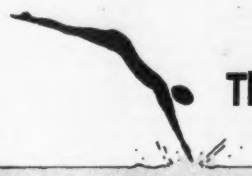

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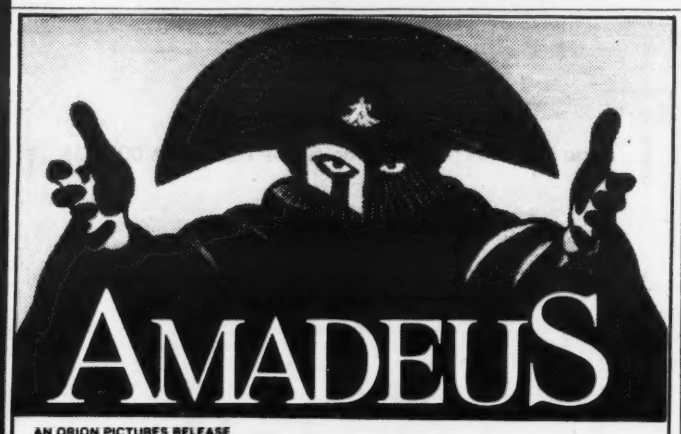

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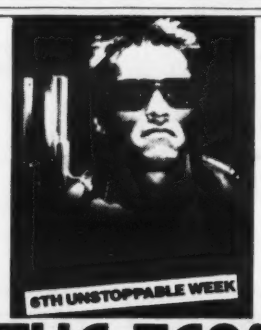

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million times, but the choreography is by Busby Berkeley, and it ranges from the the outrageous (a little number called "When You Were a Smile on Your Mother's Lips and a Twinkle in Your Daddy's Eye") to the sublime ("I Only Have Eyes for You"). The stars are the usual gang of chuckleheads: Dick Powell, Ruby Keeler, ZaSu Pitts, Joan Blondell, and Guy Kibbee. Ray Enright directed. *Harvard-Epworth Church.*

LE DERNIER COMBAT (1984). A new French black comedy about survivors in a post-holocaust wasteland. Directed by Luc Besson. *Orson Welles.*

★★★½DIABOLIQUE (1955). The twists and turns of Henri-Georges Clouzot's nasty little shocker are not quite as daring and unpredictable as they might once have seemed, especially since the movie has spawned countless imitations. But Clouzot's masterful mix of perverse sexuality and Grand Guignol makes this a tantalizing exercise in horror. Vera Clouzot is the wife and Simone Signoret the mistress who plot the murder of Paul Meurisse, the headmaster of a provincial boarding school for girls. *Brattle.*

E

★★★EFFI BRIEST (1974). Rainer Werner Fassbinder's adaptation of the 1894 novel by Theodor Fontane is his most restrained, painterly film, a tale not of social violence but of gradual suffocation. Set in Prussia at the turn of the century, it's the story of a lively 17-year-old girl thrust into a staid bourgeois marriage with a government official 20 years her senior. Hanna Schygulla is exquisite in the title role. *Harvard Film Archive.*

★★★ERENDIRA (1983). Gabriel García Márquez adapted his fanciful comic fable about a domineering matriarch (Irene Papas) who sets up her granddaughter (Claudia Ohana) as an itinerant prostitute.

Continued on page 38

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MARKED WOMAN
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With Bette Davis

December 5/ Wednesday
ROAD HOUSE
at 4:15, 7:50. (1948)
With Ida Lupino
HUMAN DESIRE
at 6:00, 9:35. (1954)
With Gloria Grahame

December 6/ Thursday
DIABOLIQUE
at 4:00, 8:00. (1955)
With Simone Signoret
A VERY CURIOUS GIRL
at 6:00, 10:00. (1969)
With Bernadette Lafont

December 7-8/ Friday and Saturday
THEY DRIVE BY NIGHT
at 3:50, 8:15. (1940)
With Ida Lupino

ALL ABOUT EVE
at 5:40, 10:00,
sat.mat. 1:15. (1950)
With Bette Davis

December 9/ Sunday
DOUBLE INDEMNITY
at 6:15, 10:00, (1944)
With Barbara Stanwyck
HIS GIRL FRIDAY
at 4:30, 8:15. (1940)
With Rosalind Russell

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Continued from page 37

and his voice comes through in the extravagant images and the baroque accumulation of grotesque detail. Ohana plays Eréndira as an impassive beauty who retreats into the solitude of her somnambulism; she's all but eclipsed by Papas, whose Grand Guignol performance as the grandmother is a mesmerizing mixture of lunacy and imperturbability. Directed by Ruy Guerra. *Somerville Theatre.*

★★★EVERY MAN FOR HIMSELF AND GOD AGAINST ALL (1974). A/k/a *The Mystery of Kaspar Hauser.* Werner Herzog's stark, powerful retelling of the story of Kaspar Hauser, a man discovered in the early 19th century in Nuremberg who had reached young adulthood without learning to walk or talk, and without having set eyes on another human being. The lead performance, by the childlike schizophrenic Bruno S., is astonishing, and Herzog's dreamlike imagery has an emotional intensity far beyond the picture's commonplace message about the flimsiness of what we take to be knowledge. *Copley Place.*

F

★★FALLING IN LOVE (1984). Robert De Niro and Meryl Streep play married, middle-class suburbanites — paragons of respectability — who meet through the vagaries of commuter life and maintain a platonic friendship in the train station and the railside café, until they face up to their mutual attraction. The scenario follows the classic British soaper *Brief Encounter* with an absolutely uxorious fidelity, but *Falling in Love* is a wafer-thin melodrama that lacks its predecessor's ennobling romantic idealism; it works only when director Ulu Grosbard hits upon a tone of light erotic comedy. Still, it's nice to see our two most celebrated Great Actors loosen up and have fun — especially De Niro, who uses his usual halting deadpan for a boyish, charming effect. *Cheri, Circle, suburbs.*

★★FIRSTBORN (1984). Director Michael Apted and screenwriter Ron Koslow flip the usual mayhem-in-suburbia formula: here it's the parents who do the trashing while the kids look on. Glum divorcée Wendy Livingston (Teri Garr) has invited ne'er-do-well lover Sam (Peter Weller) to live with her, even though her two sons suspect he's "an asshole." Scene by scene, Sam worms his way deeper and deeper into the Livingstons' lives, as the couple succumb to a life of debauchery and petty drug dealing. Peter Weller can look doomed and beguiling at the same time, but the movie's point of view is sadly one-sided, with Garr's 15-year-old son (Christopher Collett) gradually becoming a kind of noble avenger. Trying to go to bat for victimized children, the filmmakers fall into the trap of idealizing them. *Charles, suburbs.*

FROM THE WORLD'S FINEST ANIMATION: THE '70S. Perennial faves include "Quasi at the Quackadero," "Cat's Cradle," and the incomparable claymation short "Mountain Music." *Off the Wall.*

★★★FUNNY FACE (1957). Fred Astaire is a fashion photographer modeled on Richard Avedon and Audrey Hepburn is his rags-to-riches model in this classy Stanley Donen movie that features a score by George Gershwin. The songs and dances are beautifully integrated into the story, and Avedon himself designed the wonderful fashion-photography sequences. *Boston Public Library.*

G

★★GABRIELA (1984). Sonia Braga, the voluptuous Brazilian star of *Dona Flor and Her Two Husbands,* is reteamed with that movie's director, Bruno Barreto, in this backwater romance about an impoverished peasant nymph who gets hot and heavy with a local tavern owner (Marcello Mastroianni). The oppressive social tensions Barreto builds into the movie are never fully explored, but Braga heats up the screen as the insatiable woman whose favorite activity consists of tearing off her clothes. *Coolidge Corner, Somerville Theatre.*

H

★★★HUMAN DESIRE (1954). Fritz Lang's torrid, fatalistic update of Émile Zola's *La bête humaine* takes place in a haunted shadow world, with Gloria Grahame as an icon of demanding sensuality in the role of the wanton wife who persuades railway engineer Glenn Ford to murder her inconvenient husband (Broderick Crawford). *Brattle.*

J

★★★★JONAH WHO WILL BE 25 IN THE YEAR 2000 (1976). Alain Tanner's best film is a serious comedy about eight members of the '60s generation who have been stranded by history and have become part of a new class: the lumpen intelligentsia. Forced to take boring or meaningless jobs in order to survive, they furtively try to keep their idealism alive, hoping against hope that they can make it all work again in small ways — by living communally, teaching school in revolutionary style, fouling the plans of the rich and powerful. The movie combines Marxism and playfulness, analysis and love, in a way that's miraculously entertaining. With Miou-Miou. *Janus Cinema.*

L

★★★★LAST TANGO IN PARIS (1972). Marlon Brando's self-reflexive performance is the centerpiece of Bernardo Bertolucci's searching study of a haunted expatriate who spends three days staging his sexual fantasies with a young woman (Maria Schneider) in an empty Paris apartment. The film's sex scenes remain shocking for the lustful desperation that spills out of Brando. With Jean-Pierre Léaud. *Coolidge Corner.*

LET THERE BE ROCK (1982). Heavy-metal paragons AC/DC featured live in concert. *Somerville Theatre.*

★★★LIQUID SKY (1983). It takes off from a loony sci-fi premise (aliens have landed in Manhattan and are spying on an androgynous new-wave fashion model), but Slava Tsukerman's film isn't sci-fi as much as black social comedy — it's the most devastating vision of the American punk fringe ever put on film. Tsukerman conjures up a druggy, violent, Day-Glo world in which contempt and desire are one, and in which the profusion of music and imagery represents not an extension of human sensuality but an end to it. Real-life punkette Anne Carlisle gives a riveting performance. *Orson Welles.*

★★THE LITTLE DRUMMER GIRL (1984). Despite its enormous scale and clutter, this George Roy Hill adaptation of the John le Carré bestseller resembles those cautious, literal-minded TV movies that hook you with their subject only to leave you befuddled and confused. Diane Keaton is fascinating (though miscast) as Charlie, the bourgeois-bohemian actress who's forcibly recruited by an Israeli intelligence group to infiltrate the inner circles of a notorious Palestinian terrorist. The filmmakers keep le Carré's intricate plot tense and comprehensible, but without his textures — the immediacy, the deft, evenhanded political musings — it's just a competent, mechanical thriller. With Klaus Kinski. *Charles, suburbs.*

M

★★★★THE MAGIC FLUTE (1975). Instead of "opening up" Mozart's opera with contrived outdoor scenes, Ingmar Bergman reinvents a staged production, and the result is a sunny, lyrical, altogether joyous film, nothing less than the only fully successful screen translation of opera. The highlight of the movie is the Papageno-Papagena duet, one of the most glorious (and sexy) celebrations of romance in all of cinema. *Janus Cinema.*

★★★THE MAGICK LANTERN CYCLE. The complete works of Kenneth Anger make for a lyrical, perverse, altogether fascinating piece of underground-film history. The infamous "Scorpio Rising" has dated considerably — its images of S & M bikers (accompanied by snippets of vintage rock and roll) now seem precious, and not especially well photographed. But Anger's blue-blue fantasy "Fireworks" remains one of the most astonishing dream films of all time, and the surprise highlight of the show is his 40-minute epic "Inauguration of the Pleasure Dome," which sets Hollywood costume-kitsch visuals to a soundtrack of ELO's *El Dorado* — with spectacular results. As far as Anger's cryptic brand of Satanism goes, we've never been able to make heads or tails of it. *Harvard Film Archive.*

★★★MARKED WOMAN (1937). Based on the career of Lucky Luciano, the racketeer who lived in the Waldorf-Astoria on the earnings of B-girls, this old-fashioned, occasionally stiff melodrama is nevertheless consistently entertaining, in large part because of its splendid cast: Bette Davis as the brittle, energetic prostitute who turns informer; Eduardo Ciannelli as the chilly, sadistic mobster; Diane Keaton look-alike Jane Bryan as Davis's innocent sister; and a host of excellent B-movie players as clip-joint "hostesses." The film's weakest performance is by Humphrey

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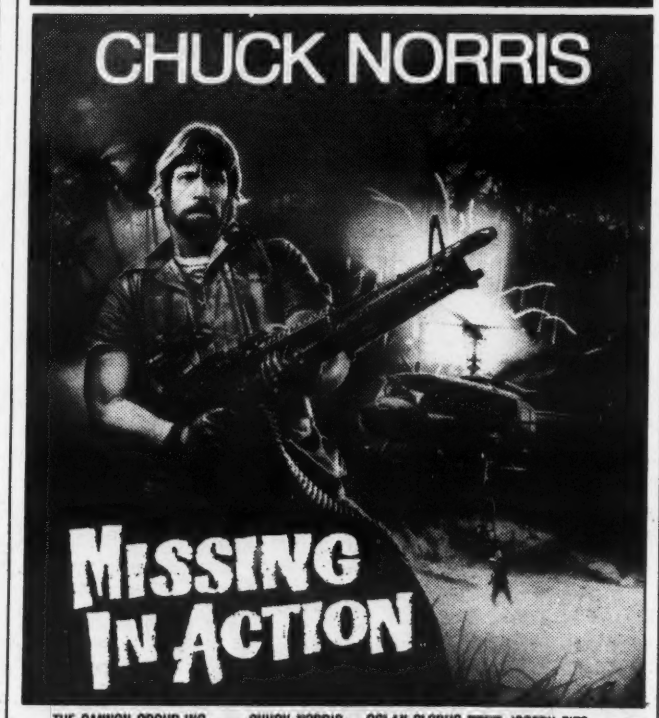

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Bogart, who's miscast as the Thomas Dewey-like prosecutor. *Brattle.*

★★MEETINGS WITH REMARKABLE MEN (1979). Based on the autobiographical account of the Greek-Armenian mystical philosopher G.I. Gurdjieff, Peter Brook's film follows Gurdjieff's school days in Russia, his travels in search of hidden truth, and his eventual admission into the mysterious Sarmoung Brotherhood, somewhere in the mountains of the Hindu Kush. Brook reduces Gurdjieff's pursuit of knowledge to a jumble of puzzling, sometimes colorful episodes that are so badly staged they make no narrative sense. *Copley Place.*

★★★MILDRED PIERCE (1945). Michael Curtiz's version of the James Cain soap opera is a schmaltz classic. Joan Crawford won an Oscar for her remarkable performance as the widow who tries to raise her daughter and run a business with perhaps too strong a hand; it's as perfect a combination of masochism and strength as she ever mustered. Zachary Scott is loathsome as the greedy bounder she chases after, and Ann Blyth is horrifying as the wicked daughter who steals Scott away from her. *Brattle.*

O

OF HUMAN BONDAGE (1934). The first film version of Somerset Maugham's autobiographical masterpiece is by all accounts the best. Bette Davis is the sluttish waitress who gets her claws into fragile physician Leslie Howard. Directed by John Cromwell. *Brattle.*

★★OH, GOD! YOU DEVIL (1984). Having played God the Granddad twice before, George Burns now has a grand old time playing the Devil. In his Beelzebub guise, he's a show-biz agent named Harry Tophet who takes as his protégé an unsuccessful songwriter (Ted Wass) willing to sell his soul to make it as a "rock star." Cranking out the tired wisecracks with that rusty voicebox of his (and gobbling his cigar like a pacifier between lines), the 90ish Burns is certainly one of film comedy's natural wonders. But then, as Samuel Johnson once observed of a dog walking on his hind legs, what's remarkable is not that the trick is done well but that it is done at all. Directed by Paul Bogart. *Cheri, Circle, suburbs.*

P

★★★PATHS OF GLORY (1957). Although its antiwar message is simplistic, Stanley Kubrick's story of honor and authority on the French front during World War I contains some of the most horrifying depictions of trench warfare ever filmed. George Macready is the martinet who orders his men on a suicide mission, Adolphe Menjou is the general who agrees to court-martial three of the soldiers for their refusal to follow the order, and Kirk Douglas is the brave colonel who defends them. *Harvard Film Archive.*

★★★THE PLOUGHMAN'S LUNCH (1984). A sophisticated and cutting inquiry into the lives of British yuppie journalists, the new wave of poseurs and "pseuds" who are clawing their way up the ladder in Thatcher's England. The protagonist, James (Jonathan Pryce), is a pseud paragon who edges uncomfortably around anything that recalls his working-class heritage. While researching a revisionist history of the Suez crisis, he becomes entangled in a romantic triangle with his buddy (Tim Curry) and a the buddy's old school chum (Charlie Dore); the film draws parallels between public and private opportunism that, though sometimes strained, lend the story considerable resonance. Jonathan Pryce wins some sympathy for the dour, hangdog James, but the centerpiece of the film is Tim Curry's urbane loll of a performance. Directed by Richard Eyre. *Nickelodeon.*

★½PORTRAIT OF JASON (1967). Shirley Clarke's documentary turns a relentless camera on 33-year-old Jason Holliday, a black male prostitute and occasional nightclub performer whose sexual anecdotes and antic rehearsals of female impersonations expose a haunted, bewildered product of the American urban milieu. The film turns sour a little past the midway point, when Clarke starts badgering her subject into making increasingly lacerating confessions. *Harvard Film Archive.*

R

THE RECKLESS MOMENT (1949). Joan Bennett commits murder to save her family and is then blackmailed by nasty James Mason in Max Ophuls's thriller. With Geraldine Brooks and Henry O'Neill. *Harvard-Epworth Church.*

★★★RETURN OF THE SECAUCUS 7 (1980). The first feature written and directed by John Sayles is a comedy of modern manners that bristles with verbal and narrative invention. Sayles skillfully interweaves the stories of seven old friends — activists and semi-activists who have known each other since the '60s — who meet for a weekend reunion on a New Hampshire farm. The acting isn't always equal to the layered, ironic dialogue, but the movie deftly captures the tragicomedy and confusion of life in the post-'60s era. *Copley Place, Janus Cinema.*

ROAD HOUSE (1948). Ida Lupino is caught between road-house owner Richard Widmark and parolee Cornel Wilde in this acclaimed melodrama. Directed by Jean Negulesco. *Brattle.*

★★★★THE RULES OF THE GAME (1939). Perhaps Jean Renoir's best film; perhaps the best film ever made. In this sublime study of a doomed party at an haut-bourgeois country estate, Renoir seduces us into the lives of a dozen haunted, cruel, loving, despairing characters. Renoir's theme is that "Everyone has his reasons," and the miracle of his film is that it shows us those reasons, and much more. It features a handful of magnificent performances, including Marcel Dalio's, as the sad, silly owner of the château, and Renoir's own, as Octave, an archetype of friendship. *Off the Wall.*

S

SAVAGE STREETS (1984). A young woman turns vigilante when four men rape her deaf and dumb sister. With Linda Blair; directed by Danny Steinmann. *Cinema 57. Allston, suburbs.*

★★THE SECRET LIFE OF PLANTS (1980). Provided you're willing to check your brains at the door, this silly pseudo-documentary about the metaphysical musings of plants is an agreeable trifle. As Stevie Wonder's lyrically dippy (and often quite lovely) songs float by in the background, sequences of superb time-lapse photography are interspersed with scenes in which our flowered friends display telepathic powers, communicate with each other, and are monitored for their energy potential and responses to erotic movies. Not a bad one to watch stoned. *Coolidge Corner.*

★★★★THE SEVEN SAMURAI (1954). The uncut, three-and-a-half-hour version of Akira Kurosawa's great 16th-century battle epic. A samurai leader (Takashi Shimura) gathers an elite corps of homeless warriors to fight the band of plunderers who've been victimizing a small village. This is one of the most accessible of Japanese films (partly because it's so similar to the American Western in form and themes), and it's a marvel: rich, funny, and spellbinding throughout. With the great Toshiro Mifune. *Off the Wall.*

THE SHEEP HAS FIVE LEGS (1954). Celebrated French comedy with Fernandel cast as a wine grower and also as each of his five sons — who've all gathered for a family reunion. Directed by Henri Verneuil. *French Library.*

★★★A SLAVE OF LOVE (1978). Nikita Mikhalkov's ravishingly photographed Russian tragicomedy is set in 1917, when the Bolsheviks have grabbed Moscow, but it takes place at a resort in the White Russian Crimea, where some childish silent-film makers are shooting a melodrama. The melodrama's vain and flighty star (played by the magnificent, moon-faced Elena Solovei) falls in love with the cameraman, who's a secret Bolshevik. When she sees his clandestine films of White Russian atrocities, her courage and passion emerge. Very moving. *Copley Place.*

★★★A SOLDIER'S STORY (1984). As a whodunit, Charles Fuller's play about the murder of a black sergeant on a Louisiana Army base in 1944 is hardly a model of suspense, but it succeeds on the more incendiary level of psychodrama — as a sophisticated inquest into the nature of black self-loathing. Howard E. Rollins gives a sly, stoic performance as Captain Davenport, a kind of proto-yuppie black lawyer dispatched from Washington to investigate the murder of Sergeant Waters, an authoritarian go-getter whose gnarled psyche comes to eclipse the identity of his killer as a subject of interest. It's the contrast between Davenport and Waters — their different ways of coping with white condescension — that maintains the movie's excitement, even as its mystery dribbles away. Norman Jewison directed. *Paris, Orson Welles, Academy, suburbs.*

★★★STATE OF SIEGE (1973). Costa-Gavras's engrossing thriller is based on the case of Dan Mitrione, the American AID representative who trained Uruguay police officials in torture tactics and was then executed by the country's leftist guerrillas, the Tupamaros. Costa-Gavras's earnestness is inspiring, and Montand creates a beautiful portrait of a suave agent who's in effect an unscrupulous thug. *Copley Place.*

★★★SUNDAY, BLOODY SUNDAY (1971). John Schlesinger's dry, sophisticated soaper is the story of an unconventional triangle: a respected homosexual doctor (Peter Finch), a smart, brittle employment counselor (Glenda Jackson), and the man they both love, a handsome, callow kinetic sculptor (Murray Head) whose life — it is painfully obvious — has never been touched by suffering. Finch gives the performance of his career. *Somerville Theatre.*

★★½SUSPIRIA (1977). An Italian-made shocker with wooden characters and almost no plot — but the film is so luridly overripe it's still great fun. Jessica Harper is an American girl who enrolls in a German dancing school run by witches. From the title sequence, with its throbbing plastic letters, to the plague of maggots that dribble into people's hair, the movie packs in a dozen extravagant, eye-popping set pieces. Photographed in a neon wash of purple and red and featuring a deliciously overwrought, church-rock score by the Goblins. Directed by Dario Argento. *Janus Cinema.*

T

★★THE TERMINATOR (1984). Has Arnold Schwarzenegger finally found the role he was born to play? In this slick, relentless thriller, the great Teutonic lug portrays a cyborg, a humanoid robot who's been sent from the future to present-day Los Angeles to terminate a certain Sarah Conner (Linda Hamilton). The mighty Arnold is completely convincing as the machine-brained hulk who's been programmed to kill; when he struts around the LA nightworld in a gargantuan leather jacket, a monstrous submachine gun on his shoulder, he looks like the one person on earth who could serve as Mr. T's bodyguard. Unfortunately, a perfectly cast Schwarzenegger is still a morose, beady-eyed, I-just-do-exactly-what-the-director-tells-me-to-do Schwarzenegger. Despite its slam-bang bravura, the movie is wearying. Directed by James Cameron. *Pi Alley, Allston, suburbs.*

★★★THE TIMES OF HARVEY MILK (1984). A galvanizing documentary about the buoyant camera-store owner who became the first openly homosexual member of San Francisco's board of supervisors (*i.e.*, the city council) — and who on November 27, 1978, after only 11 months in office, was assassinated at City Hall by a former colleague. Milk, who looks like a cross between Lenny Bruce and André Gregory, emerges as both a savvy, irreverent media manipulator and an inspiring grass-roots activist whose warmth and ebullience crystallized the spirit of gay liberation. In the second half of the movie, director and co-editor Robert Epstein embroils us in the controversy surrounding the trial of Dan White. His tone is lean, spare, and direct, and it's bolstered by interviews with several disarmingly eloquent Milk supporters. *Nickelodeon.*

★★TIME STANDS STILL (1982). Hungarian Peter Gothár directed this intelligent, gorgeously photographed, yet finally lugubrious story of Budapest high-schoolers in the early 1960s. The hero (István Znamenák) is a glum teen with typical adolescent concerns: teachers, classes, a cute girl who keeps flirting with him. But every time he pokes his head into the world of adulthood, he's buffeted by shock waves still issuing from the failed anti-Soviet uprising of 1956 — the event that has polarized the older generation. Gothár's camera swirls and dances seductively, but he's so obsessed with the political machinations of the era that his characters never quite come alive. *Copley Place.*

★★★TRISTANA (1970). The last and darkest of the films in what might be called Luis Buñuel's *Viridiana* cycle, this is the unsettling story of a young girl (Catherine Deneuve) who surrenders to the sexual longings of her benefactor (Fernando Rey). Instead of liberating the two of them, her capitulation tears them apart and transforms the pristine and beautiful Deneuve into a predatory harpy. *Museum of Fine Arts.*

W

★★★½THE WHITE DAWN (1974). A terrific early film from director Philip Kaufman (*Invasion of the Body Snatchers, The Right Stuff*) about three 19th-century whalers who get lost in the Arctic and are rescued by Eskimos. Like *Never Cry Wolf*, the film plunges you into the heart of an imposing wilderness culture, only here a curious tug of war develops between the civilized men and their saviors: the Eskimos (portrayed by real natives of the Arctic) teach the whalers how to survive, but the Americans end up exploiting them. With Warren Oates, Timothy Bottoms, and Lou Gossett. *Rear Window at the Modern Times Café.*

Z

★★★½Z (1968). Costa-Gavras's classic political thriller, a suspenseful exposé of the goings-on behind the right-wing takeover of Greece in 1963. Yves Montand lends warmth and dignity to the role of Gregorios Lambrakis, the parliament leader whose assassination is made to look like an accident, and Jean-Louis Trintignant is memorable as the government investigator who brings down the fascist conspirators. *Copley Place.*

★½ZABRISKIE POINT (1970). Michelangelo Antonioni came to America to make this stupefyingly dumb, exquisitely photographed piece of end-of-the-'60s hokum. "Found actors" Mark Frechette and Daria Halprin play two beautiful youths who roll around in the desert making passionate, rebellious love; meanwhile, assorted representatives of Amerika (*e.g.*, cops and middle-class tourists) act like piggy buffoons. Sam Shepard worked on the script and based his Hollywood satire *Angel City* on the experience. Best remembered for the blow-it-all-to-hell-in-slow-motion finale, which has been widely imitated. *Rear Window at the Modern Times Café.*

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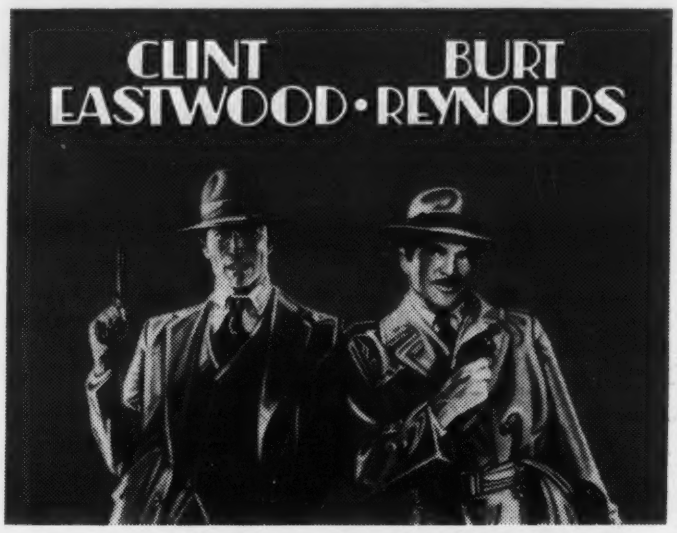

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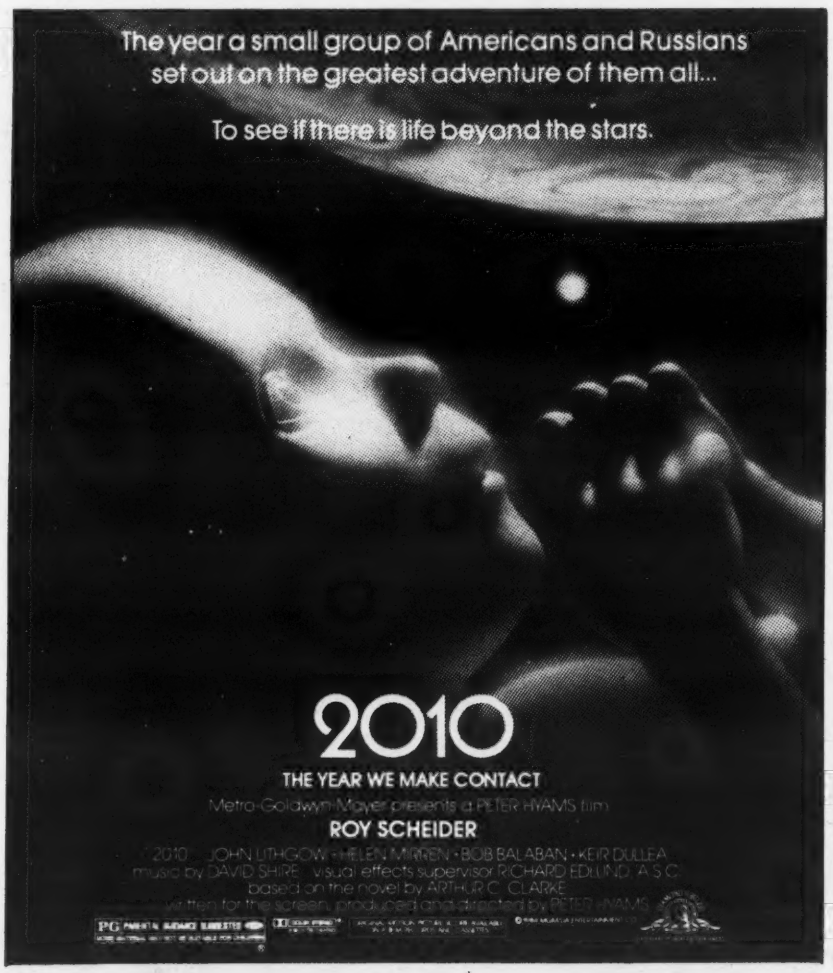
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A SPECIAL REPORT

ACADEMIA MEANS BUSINESS

A LOOK AT THE TRENDS IN COLLEGE RECRUITING, THE MOVEMENT TOWARD DIRECT LOBBYING FOR FUNDING, AND THE SIMPSON-MAZZOLI PROVISION CONCERNING "ALIEN" STUDENTS

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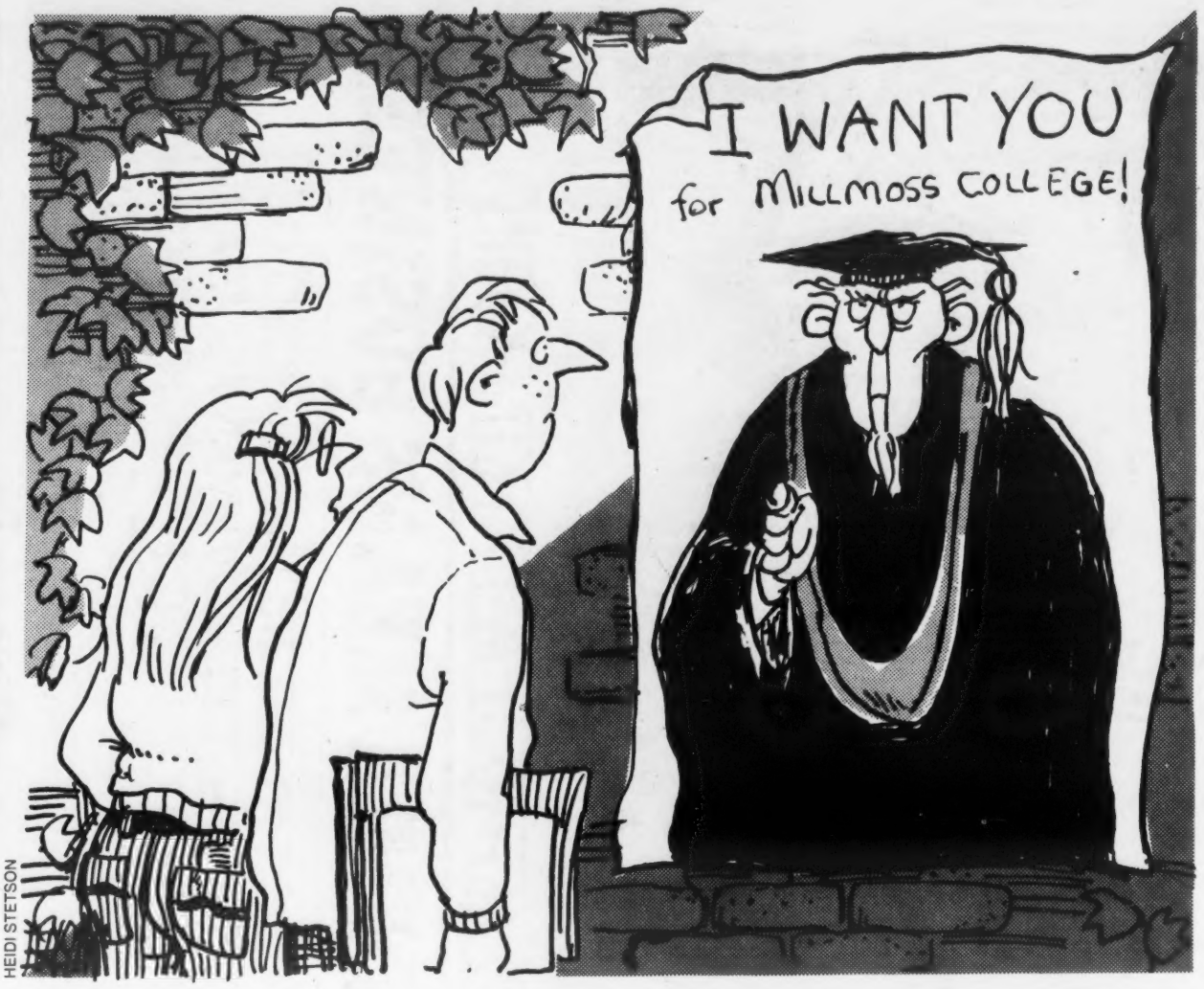


HEIDI STETSON

Come one, come all

College recruiters go for the hard sell

by Alan Roth

Anyone looking for a parking space during the academic year will find it hard to believe that greater Boston could ever suffer a shortage of college students, but fears of just such a dearth have caused local colleges to step up recruitment efforts. The fact is that the number of 18-year-old Americans peaked at about 4.3 million in 1979 and declined to 3.6 million this year. And by 1995, that figure will have dropped to approximately 3.2 million. Proportionately, this falloff is greatest in the Northeast, historically the most plentiful source of undergraduates for Boston-area schools.

In response, admissions departments are coming up with bigger budgets and new techniques to draw potential matriculators. At Wellesley's Babson College, director of admissions Joe Carver says, "We're out there with our whips and spurs and lassos. No, I don't think we're doing anything different, we're just doing more of it." For example, he and his counterparts at other Boston-area colleges are hitting the road more than ever before. For Cambridge's MIT, nine officers travel anywhere from two to four weeks apiece to cover 90 cities annually. Simmons College in Boston puts three full-time recruiters on the road for seven to 10 weeks a year. In addition, one part-timer visits 30 to 40 high schools, and two codirectors each visit another 20 schools, for a total reach of over 350 secondary schools annually.

And recruiters are traveling farther, too. Last year Brookline's Pine Manor College added an international representative to its full-time staff of seven. Three years ago, Boston University augmented its staff with a recruiter for the California-Arizona area and another for the Maryland, District of Columbia, and Virginia region. Next year, it will add one for the Southeast. The common objective: a geographically diverse student body. Why? To benefit the student populace, to confer prestige upon the university, and most important, to prevail in the demographic competition. Many top admissions personnel agree with Mary Ellen Ames, the director of admissions and financial aid at Wellesley College, when she says, "There's no point in fighting with everyone else over a dwindling pool of applicants." So recruiters are visiting parts of the country where high schoolers don't usually apply to Eastern colleges.

Initial contact with prospective applicants is often made at college "fairs," miniconventions where representatives from dozens of schools gather to spread the word. Babson's Carver describes them: "It's like Halloween. Students come up to your table and you hand out all the little goodies." Although a frequenter of such fairs, Carver admits, "I'm a little bothered by them. You're damned if you do and damned if you don't. If you don't go, you may miss the opportunity to meet that one-in-a-thousand student who might suddenly turn on to your institution. But I fear these programs are fairly superficial." Too often, Carver says, high-school students just wander from table to table without asking pertinent questions or gleaning really important information.

To avoid low-quality contacts, several colleges like MIT and Tufts (in Medford) use the "central meeting" approach. The college rents a hotel meeting room or uses the office of an alumnus to convene interested students, guidance counselors, and, sometimes, parents from a number of high schools. This method is an efficient way to address interested candidates from different places in a single meeting. Often, both college students and faculty members are present for the formal, in-depth presentations and informal sessions that follow.

Another method recruiters use to make "quality contacts" is campus visits. More admissions officers now insist on personal interviews with students who live nearby. And those that do not require interviews at least place heavy emphasis on the value of applicants' visits to their campuses. Simmons, for example, now has four overnight programs that generally attract about 100 prospects a pop. After a brief orientation, participants are given lots of unstructured time to spend with student volunteers. Associate director of admissions Ann Bowe claims these operations have been "very effective" both in drawing more applicants and in getting a higher percentage of those accepted to matriculate.

Personal attention has also become an increasingly important element in admissions policy. At Wellesley College,

Star wars: buying the best and the brightest

One of the more controversial marketing techniques colleges today use to attract students is merit, or non-need-based, scholarships. These tuition discounts rewarding academic achievement are offered by most private schools and some large state systems, like New York's. David Gould, the dean of admissions at Brandeis University in Waltham, explains why his school initiated them two years ago, "We award them to students of exceptional quality to make sure that this band of very important student is maintained."

Every year Brandeis grants about 30 merit scholarships to incoming freshmen. Boston University, under its Trustees' Scholar Program, bestows a similar number of full scholarships upon its top applicants. Anthony Pallett, BU's assistant vice-president of admissions, doesn't consider the program a marketing tool because each class has such a tiny percent of beneficiaries. However, the way the competition is run — some 1800 high schools are invited to send in one nomination apiece for screening by a faculty committee — does garner quite a bit of publicity among potential BU students. Brandeis chooses its merit recipients from among all its applicants.

Brandeis and BU are the only two colleges in greater Boston to offer such grants. Some colleges don't award merit scholarships because they can't spare the money; others are philosophically opposed to them. At Tufts, Dean of Admissions Michael Beehnke says, "I have a real problem with it because everyone claims that it doesn't detract from need-based aid, but I have trouble believing that. On the other hand, you can't argue against rewarding merit. If you can do it for football players, you can certainly do it for scholars. I'm against it, but I find it difficult to get totally red in the face about it. I can see why institutions do it. And if institutions are really hungry for students, it's better to have a student paying less than to have no student at all. If an institution has to do that, I'm not going to blame them for it."

But neither BU nor Brandeis needs to beef up enrollment. Both attracted more matriculants this year than planned. In fact, BU drew so many students that it had to house the overrun in the Sheraton Boston Hotel.

In response to the argument that merit scholarships detract from aid to the needy, Brandeis's Gould says, "That has simply not been the case here." He claims that Brandeis continues to meet its estimation of the shortfall between every accepted student's means and the college's cost. BU's Pallet holds the same opinion that merit scholarships in no way affect other financial aid. Funds for the Trustees' Scholar Program, he explains, come from a separate endowment dedicated to inducing students to enroll at BU.

Katharine Hanson, executive director of the Consortium On Financing Higher Education, a research and policy-analysis group in Cambridge serving some 30 highly selective private colleges, has specific notions as to why non-need-based aid has not caught on in greater Boston. She cites the example of Duke University, a client in Durham, North Carolina, that grants full-tuition scholarships to high achievers. According to Hanson, "What they have discovered, over the years, is that about 50 percent of the kids who are offered [full tuition] turn it down. So the kid may have been offered nothing by Harvard and [a] full ride by Duke and they still pick Harvard. The evidence thus far, and the past doesn't necessarily predict the future, is that those [merit scholarships] don't have a really substantial long-term effect. A great many kids will still choose to go to the place they really want to go to the most." Dean of Admissions Beehnke says his research at Tufts reflects the same conclusion. Financial aid is not as great a drawing card as the quality of education. "We do not lose students to lower-priced institutions," he maintains.

According to COFHE's Hanson, "First-ranked students cannot be seduced into coming just by offering them full tuition, room, and board. That's the argument that has persuaded most of our institutions to hold on to the philosophical position they have historically held. It's a survival tactic for smaller institutions and it may work for them. But it isn't clear, long-term, that those who use it as a survival tactic will have bought themselves anything more than a little time."

— A.R.

some 500 trained volunteers of an alumnae network deliver the school's story to their respective communities by phoning applicants and arranging meetings. And current Wellesley students return to their high schools to encourage candidates. When a girl is accepted, she receives a poster and personal letter from a student or faculty member to "let her know we want her, without getting into overkill," says Director of Admissions Ames. This plan works so well that her office gets letters back, even from students who choose not to attend the school. Moreover, Wellesley drew 641 matriculators this year when it was seeking only 565. "Everyone likes the attention," Ames adds.

But the champ of one-on-one contact seems to be Boston College in Chestnut Hill. Director of undergraduate admissions Charles Nolan says, "Our philosophy of promoting enrollment is very different from almost any other school's" in that it relies "almost exclusively" on a small army of some 4000 volunteers. These volunteers — alumni, undergraduates, and faculty — hold interviews and receptions, conduct campus tours and classroom visits, write letters, and make telephone calls on a scale most schools can only dream of. Alumni have an "extensive manual" to assist them, and 90 leaders attend seminars every other year. "We want to help the students find the right fit," Nolan explains. "It's good for them and their parents, and makes for a happier, more enthusiastic campus. Our program is unique in its magnitude, breadth of participation, and quality of service. The admissions office serves as the coordinator and facilitator for those who best represent the university — the faculty, alumni, and students. They do much more than our staff could do alone. So we direct our energies toward working with them rather than resort to the traditional marketing schemes that other schools have to."

The most prevalent example of what Nolan labels "a traditional marketing scheme" is direct mail. The College Entrance Examination Board (CEEB), that wonderful bunch of folks who produce the SATs, sells the names of consenting test-takers for 14 cents a head. At a college's request, the CEEB will draw up a specific mailing list, say, females from Georgia interested in science, or all students who score above 600 on their SATs. Nearly all Boston-area colleges use this service, some simply to heighten public awareness of their institutions and thus increase applicant volume. Last year, Babson and Wellesley, for example, each mailed over 20,000 brochures with response cards. Recipients who returned the cards were then sent the schools' full set of publications and an application form. Although this system is relatively inexpensive, easy, and therefore very popular, its drawback is the same one that confronts purveyors of mail-order steak knives — a low response rate. Only a scanty 10 percent are likely to return the cards and fewer actually apply.

Schools that do not need to increase their number of applicants often use direct mail to target specific groups whose enrollment they'd like to augment. MIT, for example, sends mailings to female and minority candidates; Wheelock College, to high schoolers interested in preschool and special education.

However, admissions officers generally agree that students who solicit the school are a much more likely source of eventual matriculators. Thus, they concentrate their direct-mail efforts on these students, sending them attractive packages of publications. Michael Beehnke, the dean of admissions at Tufts, notes, "The day of the newsprint catalogue with no pictures is over. People aren't used to looking at things like that." Good graphics, glossy paper, and lots of color pictures are the order of the day. This rising sophistication in college brochures has fostered the growth of businesses that specialize in their production, for most schools have neither the equipment nor staff to create such publications. Accordingly, competition among publications companies has stiffened. And as more and more firms resort to hard-sell techniques to solicit admissions deans, Madison Avenue is creeping onto campuses, reports Tufts' Beehnke. "We've had many proposals to redo our publications. Every firm promises that its approach is more effective. One even told us we had too much text in our publication, but we hope to keep attracting students who read."

Many schools are also commissioning sound-and-slide or videotape presentations to supplement their publications. These 10- or 15-minute shows are nearly always put together by outside producers, who also make duplicates and coordinate their distribution at high schools, college fairs, central meetings, alumni fund-raisers, and so on.

Despite the growing acceptance of professional media people, educational marketing consultants have not yet caught on in a big way here. Julie McLellan, acting director of admissions at MIT, dismisses them succinctly, "We do not hire other people to do our work for us." In the same vein, Wheelock's dean of admissions, Joan Wexler, would rather seek the advice of peers. "I was intrigued by them when I first took this job five years ago, but we didn't have the money for them. So, instead, I would get together with colleagues from schools that do not compete for the same students as Wheelock, and we'd engage in a very informal, collegial type of brainstorming that's much less expensive. I think you get very practical advice that way, from people who look very honestly at your program without having any reason to change it. That's worked for us."

But James Lichtenberg, senior vice-president and director of the college-and-university unit for Hill and Knowlton, a Boston public-relations firm, explains just what PR work can do for a school. "More often than you'd imagine, schools just haven't defined what they are. They've been so successful historically — admissions officers were gatekeepers until the '70s — that the way they present themselves is very scattered and haphazard." To provide focus, Lichtenberg's staff travels to a client college and interviews a cross section of its community, thereby determining the institution's strengths, or selling points. It then groups these assets into themes, say, academic excellence, beautiful location, and such. "We seek to make certain," says Lichtenberg, "that the impression left in the mind of the reader by our brochure is a structured impression that involves these themes." Rendering a clear message makes the school's identity stronger.

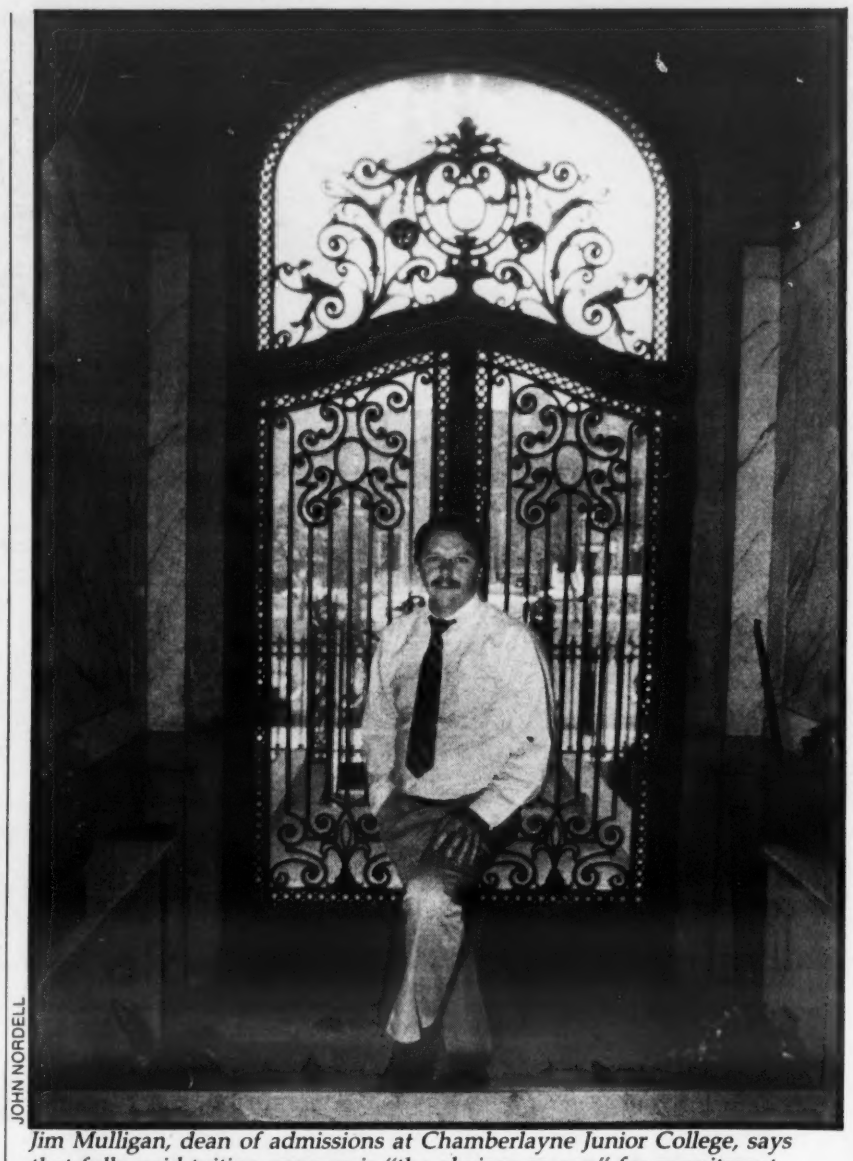
In addition to producing press materials, Hill and Knowlton involves the various segments of its clients' constituencies in its recruitment efforts. It tries to coordinate the activities of alumni, faculty, fund raisers, students, and administrators to achieve a synergy that will increase public knowledge of the schools' advantages. Given the balkanized nature of many campuses, Lichtenberg notes that it helps to have an outside party stress the need for cooperation.

Since Hill and Knowlton is a national firm, it feels particularly qualified to advise schools on what geographical areas to target. "For example," Lichtenberg says, "we're trying to help a school in Pennsylvania break much more strongly into the Connecticut marketplace because the sorts of students it is looking for are the sons and daughters of those bedroom communities that stretch out from New York City. A lot of urban kids would like to go to school there, with the kinds of things it has to offer, if they knew about it. So rather than [concentrate our efforts on] the whole country, which no one has the resources for, anyway, we'll pick three or four urban centers and say, 'Let's go for the media here.' And then we'll set up speaking tours for the president to meet with the press or address a business group, that kind of thing." The objective is to increase enrollment indirectly by enhancing the visibility of the institution.

"The corporate community has been using a lot of these 'tricks' for a while, as a way of getting its message across," continues Lichtenberg. "This is the era of Iaccoca, where the chief executive becomes the spokesperson for the institution. In many cases, we really encourage the president to become more visible." In keeping with this trend, college presidents are more frequently on camera in those short spots aired during televised football games.

Several years ago, however, universities were far more resistant to hiring consultants, recalls Lichtenberg. "It was clear when I first went on campus that we had a problem. We were perceived as a slick, Madison Avenue advertising agency, even though public relations and advertising are very different. To diffuse

Continued on page 14



JOHN NORDELL

Jim Mulligan, dean of admissions at Chamberlayne Junior College, says that fully paid tuition revenue is "the obvious reason" for recruitment of foreign students.

Foreign aid

Recruiting foreign students for diversity, numbers, and money

by Peter Canellos

It's all there: the full-color promo pictures of a wooded campus, of happy students romping through fields, of a student toiling in the shadow of a stack of textbooks. It looks like a typical college brochure. Yet this recruitment literature, trumpeting the attractions of Brookline's Pine Manor College, is aimed at the foreign woman interested in coming to the United States to study English.

Pine Manor is just one of many colleges — widely disparate in size, reputation, and orientation — that are devoting more and more resources to recruit foreign students. Colleges that recruit foreign students do so to "internationalize" their campuses. The cultural diversity fostered by the presence of foreign students is an important part of their educational philosophy, say admissions officers. But for schools with local reputations, whose pool of potential American students is geographically limited, the desire to attract international students has a more pragmatic aspect. Foreign students are a virtually unlimited source of prospective applicants, at a time when colleges are facing a steadily declining American high-school population. And for nationally competitive colleges and universities, enrolling highly qualified foreign students is a way of maintaining lofty academic standards. Also, foreign students are usually full-paying customers who can help fill the coffers of private colleges, while most American students require a package of low-interest loans and/or outright grants.

Even without the sophisticated recruitment efforts currently being employed, the number of foreign students who have matriculated in the United States over the last decade is startling. New York's Institute of International Education states that in the 1973-'74 school year, 76,946 foreigners studied in American institutions. During the ensuing years, foreign-student enrollment rose by more than 10 percent annually until, by 1983-'84, that number had almost tripled to 197,480. The great increase in those years was almost totally made up of students from the Far East and OPEC nations, as affluent families sought to educate their children in the US. In some countries, notably Iran and Venezuela, the government provided scholarships to encourage youth to study in America. (When the government picked up the bill, students were almost always required to major in math, science, engineering, or business. But even when parents paid the tuition, students generally shied away from majoring in the humanities.)

American institutions welcomed the flood of foreigners. Their enrollment in US colleges coincided with the graduation of the last of the baby-boom classes, so places were readily available. In fact, many American colleges created elaborate English-as-a-second-language programs to lure foreign students to their campuses.

But the influx has begun to peter out in recent years. The number of foreign students increased by only 2.3 percent in 1982-'83, and by less than one percent last year. Most experts predict the percentage will decline even further this year. The reasons for the slowdown are both political and economic. As many as 56,000 Iranians were studying in the US during the last days of the Shah's rule, but today they number less than 20,000. The oil glut has resulted in fewer educational dollars for OPEC governments; and faced with increasingly large debts, Venezuela has pared down its national scholarship plan. In addition, the growing strength of the US dollar has put the cost of a college education in America beyond the means of even wealthy families in many countries. Now, with fewer foreign students knocking on their doors, colleges have begun recruitment programs that involve publishing special literature, hiring foreign-

Continued on page 11

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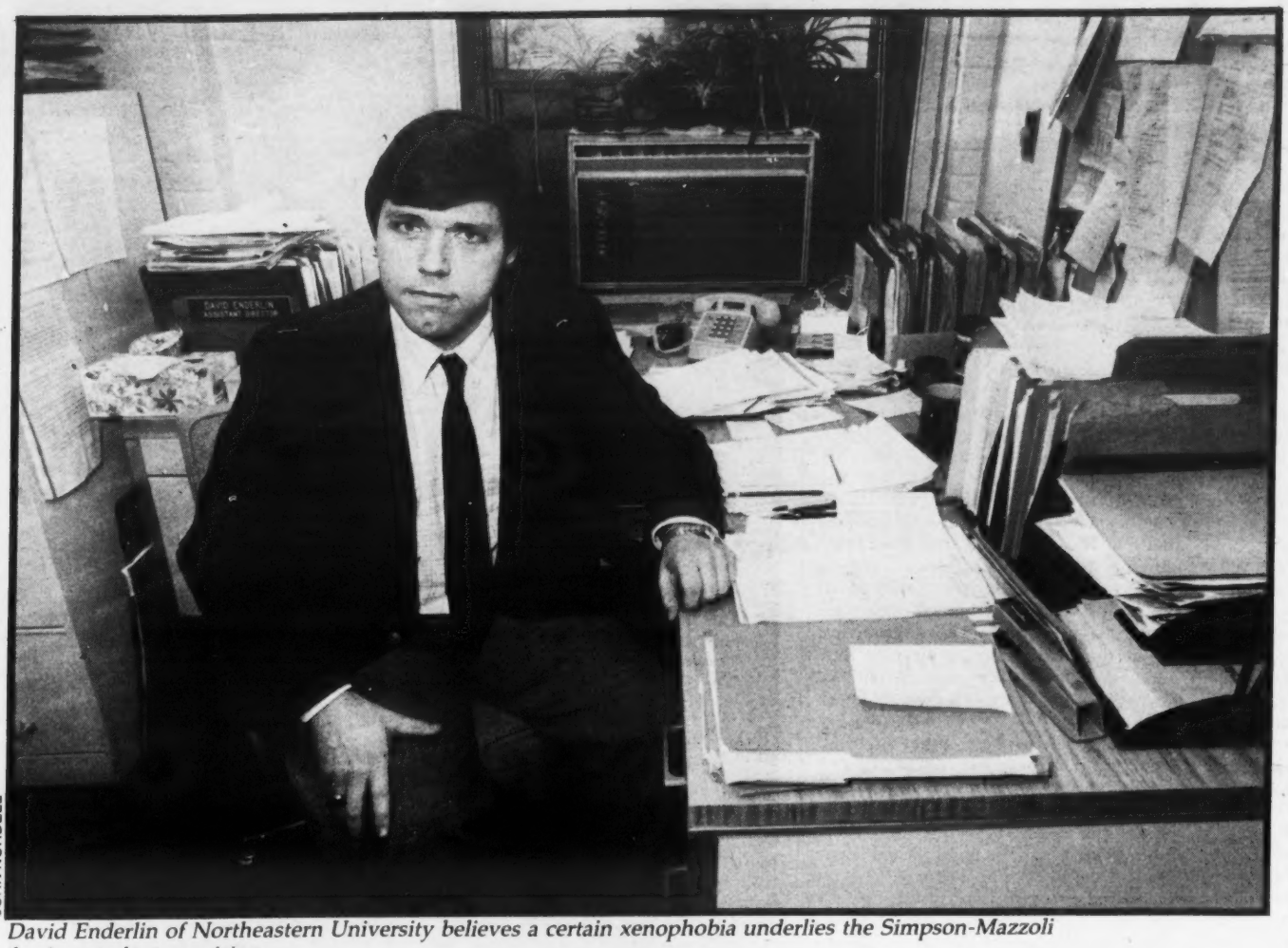

JOHN NORDELL

David Enderlin of Northeastern University believes a certain xenophobia underlies the Simpson-Mazzoli foreign-student provision.

You must go home again

Simpson-Mazzoli and its meaning for foreign students

by Scot Lehigh

To conservatives, it's a matter of saving American jobs for American students. To liberals, it's a question of striking the correct balance between the cause of internationalism and the needs of developing countries. To foreign students who hope to stay in the United States after graduation, it's the single most important public-policy issue now before this country, a question whose resolution may well determine the course of their lives.

The matter in question is a little-noticed provision of the Simpson-Mazzoli immigration-reform bill that would require all international students, except for those in certain disciplines — computer science, natural science, engineering, mathematics and business economics — to return to their home countries for at least two years before applying for re-entry to the United States. The omnibus Simpson-Mazzoli bill, including the home-residency requirement, died in Congress this year when House and Senate conferees could not come to agreement on a final form of the legislation. However, the foreign-student provision was not the sticking point; both the House and the Senate passed versions of the bill with forms of the home-residency requirement intact (though they differed as to which disciplines and fields would be exempted). And Ronald Reagan has pledged his support to an amended form of the bill. It seems clear that whatever disagreements he has with the legislation, he does not have a problem with the provision that would affect foreign students. As US immigration law now stands, foreign students studying in the US must leave this country within 30 days of completion of the course of study listed on their visas. However, if they have a job lined up, they can apply to the Immigration and Naturalization Service (INS) for a change in their immigration status that will allow them to remain here. Getting permission to remain and work on a temporary basis is fairly easy. However, before a student can obtain permission to stay permanently, the company that has offered him a job must prove that no US citizen is as qualified for the job — or that no US citizen is willing to take it.

Despite that seemingly difficult hurdle, detractors claim that the present restrictions make it too easy for foreign students to remain in this country. Critics charge foreigners not only take jobs away from Americans, but also undermine professional wage scales, since they are often willing to work for less money than their American counterparts. Typical of the conservative arguments for the home-residency requirement are those that Congressman Sam B. Hall Jr. of Texas (D-First District) made during the House debate on Simpson-Mazzoli. Hall hoped to amend the bill to strike *all* exemptions to the residency requirement, except those for foreign students hired by colleges to teach. Speaking to the House of Representatives on June 14 of this year, the Texas congressman, who serves on the Immigration, Refugees, and International Law Subcommittee of the House Judiciary Committee, said, "I question the wisdom of a policy that grants unlimited access to foreign engineering students to the US job market. The question continues to arise in my mind as to how many American graduates

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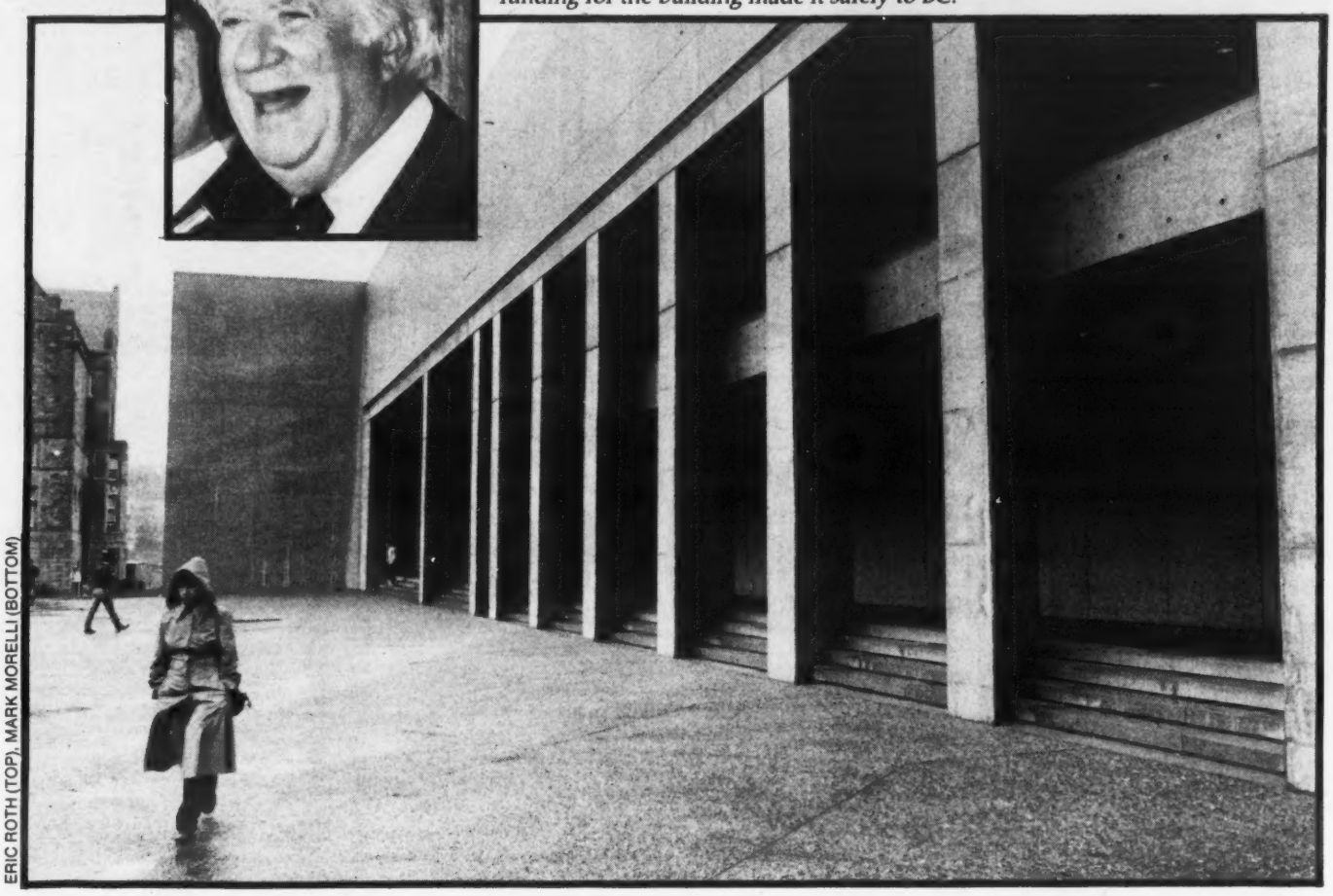

ERIC ROTH (TOP), MARK MORELLI (BOTTOM)

Political science

Securing funding through direct lobbying

by Tom Rutledge

On October 14 of this year, when House Speaker Thomas P. "Tip" O'Neill christened the new $28-million Boston College library, few among the rain-dampened BC alumni, students, and faculty attending realized how closely the fates of the library and the Speaker were intertwined. Everyone could see O'Neill's name on the library, a token of his alma mater's respect for his accomplishments. But the O'Neill Library is not the O'Neill Library in name only.

Some $7.5 million in US Department of Education funds were appropriated for construction of the library by means of a legislative amendment to the department's budget. Boston College became the beneficiary of the amendment when Frank Mills, BC's director of financing resources, was dealt into a plan arranged by the Washington lobbying firm of Schlossberg-Cassidy and Associates, a firm that was securing funding for the Oregon Health Sciences University (for a medical library and information complex) and the University of New Hampshire (for a new science building) under the same amendment. The amendment's eventual success in House-Senate conference had been largely due to the efforts of one legislator: Tip O'Neill.

Such direct involvement of lobbyists and legislators in educational funding seems like pennies from heaven for Boston College and other institutions lacking state support or Harvard-sized endowments. But to some concerned members of the academic community, it is nothing more than political business as usual and pork-barrel politics — line-item expenditures prodded by special interests, adding up to budgetary excess. Even worse, they argue, direct lobbying of congress by individual institutions is undermining the traditional educational funding system of merit-based "peer review," or approval of institutional requests by congressionally sanctioned boards of expert scientists. The contention is that with the advent of academic lobbying, political clout is becoming more important than merit.

"You siphon off money that would have gone for good scientific projects and it goes for questionable projects," says Joel Widder of the National Science Foundation, one of the most prominent peer review organizations. "The funds usually end up coming out of someone else's project. That's not good for science."

"My answer to that is, I'm glad we have some friendly members of Congress and I'm glad they'll help us," replies BC's Mills. "I'm working for Boston College."

Lobbying does not begin and end with BC, however. Other Boston-area clients of Cassidy and Associates (Gerald S.J.

Continued on page 6

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Lobby

Continued from page 5

Cassidy recently bought out partner Kenneth Schlossberg) include Tufts and Boston Universities. In 1976, in fact, Tufts became Schlossberg-Cassidy and Associates' first university client, when the firm helped the school secure $32 million for a center for the study of nutrition and aging. Since then, Tufts has gone back to the lobbying mine for a $10 million veterinary school grant and a $7.5 million package earmarked for an intercultural center. Another two million dollars in funds has also been set aside for a toxic waste research center.

Boston University, meanwhile, has solicited Cassidy and Associates' help in getting funding for its Kenmore Square-area engineering center and money for remodeling the school's controversial Commonwealth Armory purchase. Cassidy also numbers Columbia University, Indiana University, Northwestern University, and Catholic University among his clients.

"Universities have been lobbying for a long time," insists Cassidy, claiming that his customers are not doing anything new, illegal, or unethical. And, to an extent, Cassidy is correct. The presence of education advocates has long been felt on Capitol Hill. General lobbying by education-concerned groups like the American Council on Education and the National Association of Independent Universities and Colleges for fatter academic budgets has an established history, and more recently, many schools have sent "governmental relations" officers to DC to "get to know" their congressmen. And Agriculture Department budgets have in the past named specific institutions as recipients of funds, causing schools eligible for those funds to stay in close touch with the appropriations process.

But what angers peer-review advocates — and what has become more and more common in the past few years — is efforts by specific schools to win money for their specific science and research projects. For Cassidy, the trend means that fully half of his clients now consist of universities (for whom he considers himself a consultant, since actual lobbying is only a small part of the fund-raising process). However, for those with a stake in peer review — the universities with experience and connections in the traditional review procedure, and the organizations doing the reviewing — the proliferation of lobbying is a trend to be fought. From the pro-peer-review side of the argument, the fighting has taken the form of resolutions condemning lobbying. The Association of American Universities (AAU), the National Association of State Universities and Land-Grant Colleges, and many other such organizations representing the interests of the higher-education establishment, released a flurry of such resolutions last year.

"The premise is, when you're dealing with science, quality matters," explains Robert M. Rosenzweig, president of the AAU. "Politics is not necessarily the best way to make selections on the basis of quality."

"What you've done is set up a situation where decisions are made not because of merit but because of manipulation of legislation," agrees the National Science Foundation's Widder.

The traditional peer-review system usually involves a university applying for matching

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Gerald Cassidy: "These are decisions that should be made in Congress. They are decisions that can affect the economies of regions."

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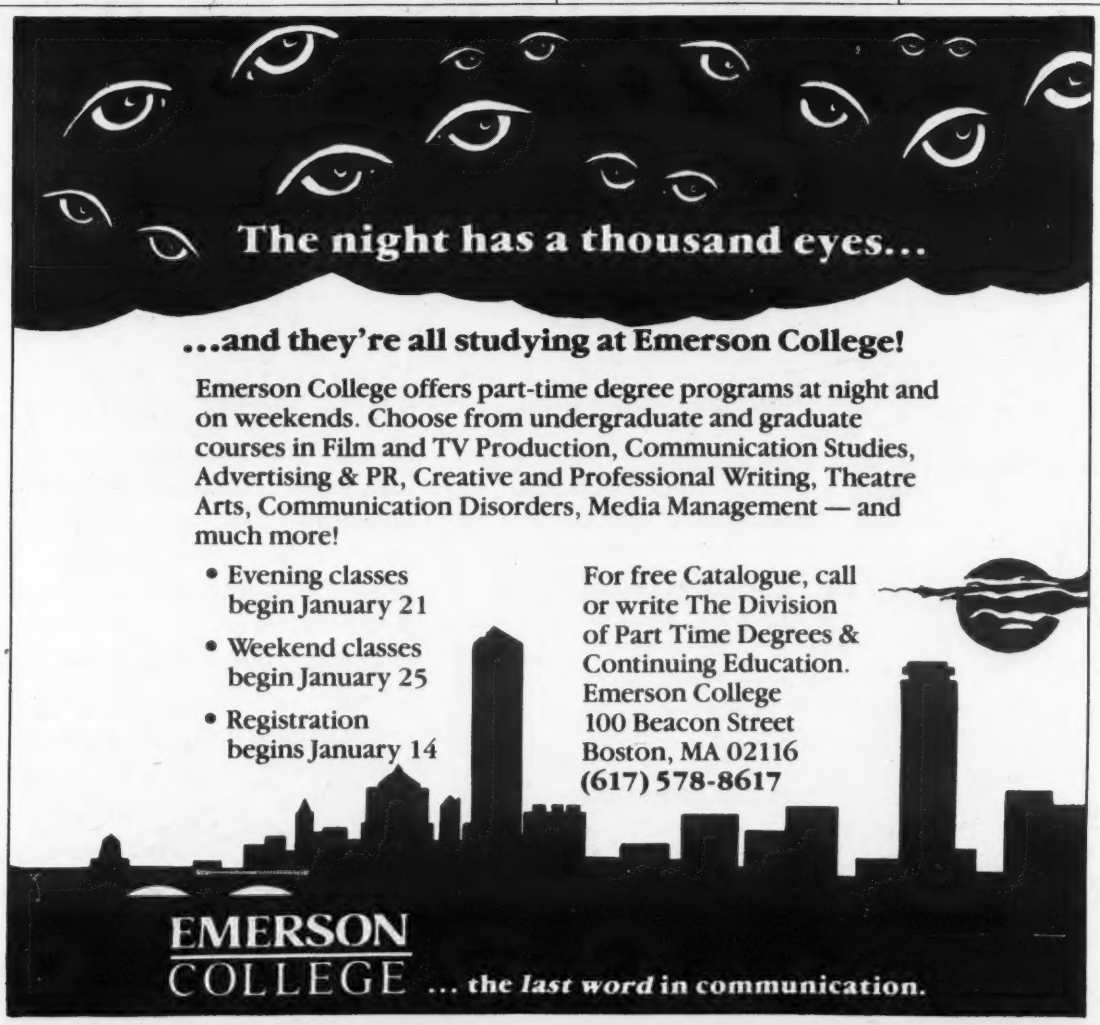

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JOHN SPRAGENS JR.

Robert Rosenzweig:
"... when you're dealing with science, quality matters. Politics is not necessarily the best way to make selections on the basis of quality."

funds to an organization like the National Science Foundation or the National Institutes of Health. The proposal goes before review committees, the reviewing organization then sends inspectors on site visits, and in the end, a recommendation is made. The funds ultimately come from the *reviewing organization's* congressional appropriation. The rigor of this procedure, peer-review advocates say, weeds out the less-qualified projects and makes sure only the most qualified proposals receive funding. The fact that an inferior proposal could slip in the back door because of direct lobbying infuriates those groups whose needs are well served through the established system.

"Obviously there's hostility from universities that go the traditional route," notes Paul Snyder, legislative aide to Tip O'Neill.

Lobbying proponents counter that peer review does not weed out less-qualified projects. Rather, they argue, the system protects the elite schools that are familiar with the peer-review procedure and have connections within the peer-review organizations. Privilege, not quality, is protected, they charge. "A few schools have done much better than others," Cassidy says, adding, "This is a controversy between have and have-nots over declining budgets for science."

"If you think about it absent the political equation, that's not surprising," answers Rosenzweig of the AAU. "When the distribution of funds is based on quality, the money is bound to cluster in a certain number of institutions."

Still, Cassidy thinks that the impression of a linear scale of quality determining awards is misleading. "These are decisions that should be made in Congress," he says. "They are decisions that can affect the economies of regions."

The debate over the ethics of direct lobbying by colleges and universities takes place against a backdrop of restrictive education budgets. A 1981 AAU report shows a drop in annual federal aid to university research facilities from $126 million in 1965 to $32 million in 1979. To compound the situation, recent estimates show the needs of academia's infrastructure to be in the tens of billions of dollars. Observers on both sides of the lobbying question suggest that it is this period of hard times that is primarily responsible for the current outbreak of direct lobbying. "There's an unmet need out there," says Widder. "The universities wouldn't be doing it [lobbying] if there weren't a building need."

Boston College's Mills confirms this set of circumstances when he explains that it was profound need and limited resources that sent him knocking on the lobbyists' doors. "Like most colleges in the independent sector, we're pretty much tuition dependent, compared to Harvard's $2 billion endowment," he says. "If we can't build with available funds, we have to borrow." With BC's "crying need" for a new library, Mills decided to make his move. "I discovered that there was an outfit called Schlossberg and Cassidy in existence," he says. "They'd helped other schools, so we decided to see if we could get some help." The rest is history.

Everyone agrees that the real enemy in the battle over academic funding is the basic shortage of money available for projects, but with federal domestic spending down to the bare bones, that beast seems invincible, at least for the time being. Meanwhile, lobbying opponents feel obligated to halt the

Continued on page 9

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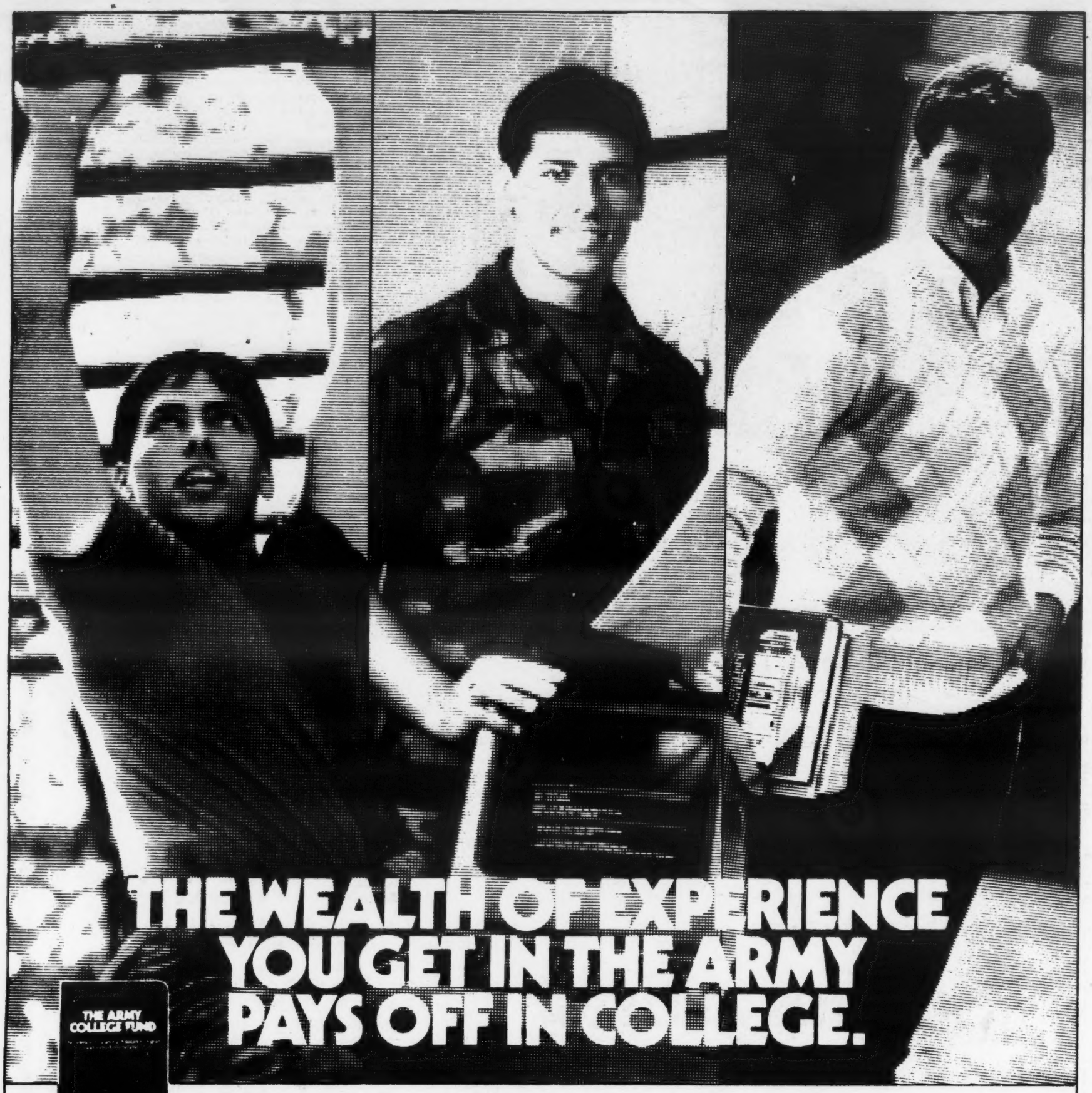

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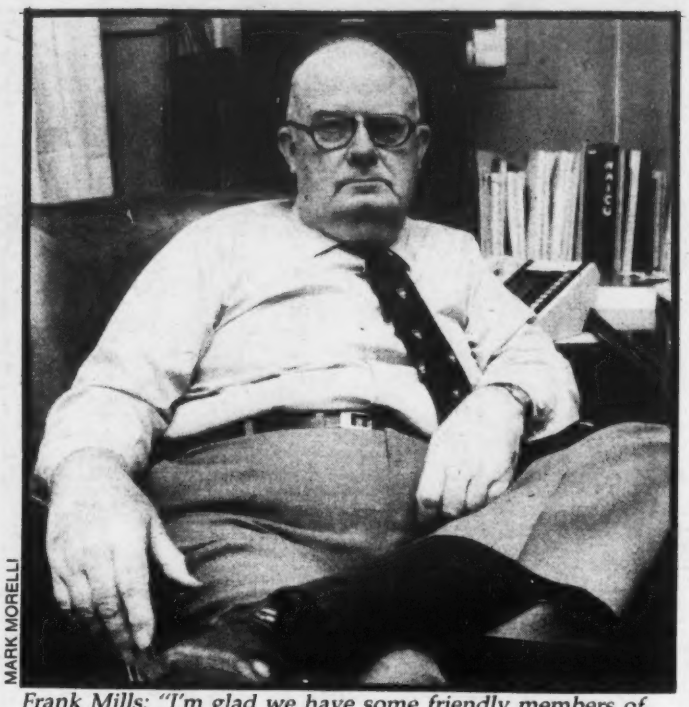

MARK MORELLI

Frank Mills: "I'm glad we have some friendly members of Congress and I'm glad they'll help us."

Lobby

Continued from page 7

system they think is eroding scientific advancement, and lobbying advocates think it's their right to stand by the tactic that has opened up scientific funding to the masses.

Lobbying foes realize that a great deal of self-interest is involved in lobbying, so they are realistic about who can and cannot be counted on to stop the trend. "If congressmen are contacted by their communities, they shouldn't have to say no," allows Widder. "They're only serving their own constituencies." Widder believes that if the trend is to be stopped, the effort will have to come from within academia: "The scientific community should police itself."

The anti-lobby faction, in fact, has an ally in the Reagan administration. George Keyworth, Reagan's science adviser, has expressed willingness to help monitor the scientific community for possible lobbying improprieties. In a letter to Representative Don Fuqua (D-Florida), chair of the House Science and Technology Committee, Keyworth said, "A significant concern is, of course, to avoid unnecessary expenditures during this time of a serious national deficit. Equally important is to make sure that the ongoing resurgence of the traditional American emphasis on excellence not be compromised." The codes are clear. "Unnecessary expenditures" are line-item pork-barrel expenditures tacked on through the work of lobbyists. "Excellence" is what the peer-review system seeks out. In his letter, Keyworth went on to criticize the "disruption" of merit review by "narrowly based political considerations."

In his response, Fuqua echoed a sentiment common among his colleagues: "[S]ocially complex matters must, in my view, be considered in a broader decision-making context." Using the same translation that was applied to Keyworth, "broader decision-making context" can be understood as a system incorporating both lobbying and peer review. Clearly, Fuqua and other legislators are unwilling to give up a system that delivers the goods to their hometown institutions, especially since it means they can take personal credit for playing Santa Claus. In more altruistic terms, of course, lobbying means that an imperfect system for awarding science and research grants can imperfectly include more participants.

Since so much self-interest is tied up in the lobbying trend — universities, lobbyists, and congress all have something to gain — it does not appear likely that direct educational lobbying will subside soon. And as lobbying continues, so too will the debate over its propriety. Peer-review advocates will remain concerned that, as expressed in the words of the AAU's Rosenzweig, "A system that has always had some political elements, but was blessed with remarkable political restraint, is now tipping." And direct-lobby advocates will agree with Tip O'Neill's aide Paul Snyder, who believes the concern is ill founded: "I don't think there's any great problem now that would require a drastic reorganization of the process." □

Home

Continued from page 4

will be displaced because of the result of the unlimited labor provision of this bill.

"Two, the unlimited access of foreign students to the US job market serves to inhibit the typically American process of upward mobility on the part of America's poor. . . . The problems facing minorities and the handicapped in science and engineering can only be compounded by the easy access of foreign students to our job market. . . . It is one thing to reserve a numerically small category for persons of exceptional professional or scientific merit, renowned in their fields, and offering a significant contribution to the national interest if they immigrate to the United States. It is something altogether different to create a significant channel for immigration of trained professionals into the United States of a magnitude that will deprive developing countries of the highly skilled persons they need and threaten the employment prospects of American students . . ."

As is apparent from his statement, Hall's primary problems with the bill are quintessentially conservative: he fears that foreign students will take something he feels belongs to Americans — jobs. Nonetheless, his and his fellow conservatives' argument are also crafted to appeal to liberals. Many liberals have supported the home-residency provision, for a reason Hall mentions almost as an apostrophe: they fear that letting foreign students remain in the US creates a "brain drain" on their native countries — countries often desperately in need of professionals, particularly professionals with technical degrees.

A House immigration-subcomittee staffer, who asked that her name not be used, explains that for many liberals, the "rationale [for supporting the home-residency provision] is that many

Continued on page 10

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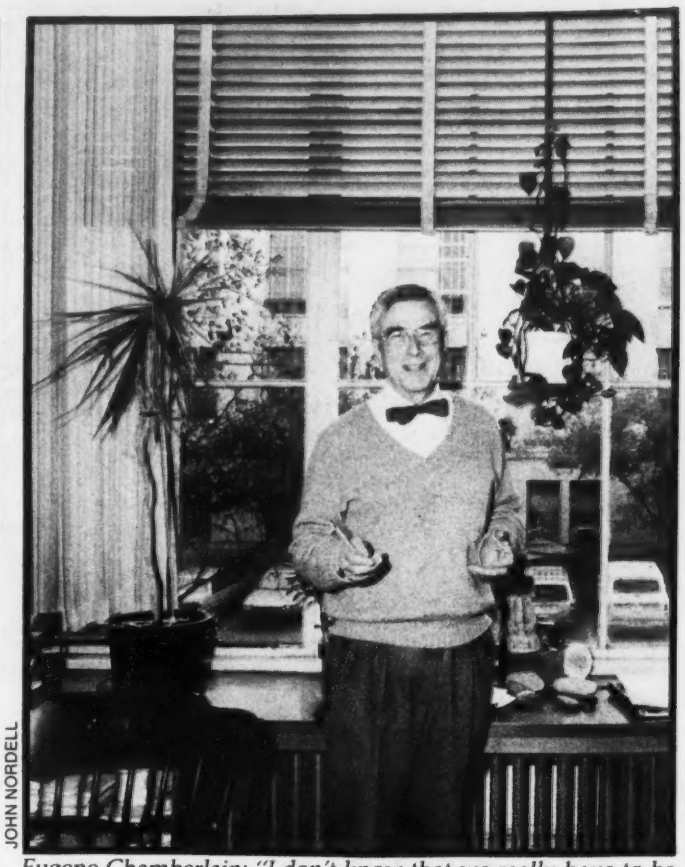

JOHN NORDELL

Eugene Chamberlain: "I don't know that we really have to be worried about [foreign students taking American jobs]. We can absorb these students."

Home

Continued from page 9

foreign students come over here to study through the auspices of their home government, and do not return home. . . . This would require them to remain at home for two years, and at least stall them a little bit. They might get a job [in their home country] and become integrated into that society again."

That's wishful thinking at best, say many who work closely with foreign students. Becky Timmons, the assistant director of governmental relations for the Washington-based American Council on Education, an umbrella group representing most colleges and universities, doubts that the two-year home-residency requirement would bring about its putative goal of keeping students in their native countries. "We don't feel that the likelihood is great that a student would actually go home if he had acquired specialized skills that enable him to be employed at a fairly high wage, and in a country where you can actually utilize your skills," Timmons says. Worse, if that provision passes, the United States will forfeit the chance to benefit from the talents of many highly trained, bright young professionals, she predicts. "The likelihood of any really promising students returning after two years is also slim," she continues. "The likelihood is that the student would go to other developed countries. So in most cases the student would be forced into employment for a country that is a competitor of the United States."

The National Association for Foreign Student Affairs (NAFSA), an organization whose members include some 1600 educational institutions as well as some 4500 individuals, also thinks the legislation would be counterproductive. Norm Peterson, NAFSA's director of government relations, questions the need for the provision, saying he doesn't believe this country has that much of a problem with foreign students taking jobs from Americans. "A lot of the sound and the fury has been generated, as much as we can tell, by certain professional groups, particularly engineering groups, on the Hill," Peterson says. "It's a puzzle: if there's an area that does not suffer from lack of opportunities, it's the enginering field." As evidence, Peterson says that jobs are so abundant in the various engineering avenues that relatively few American students feel a need to go on for advanced degrees. Also, recent statistics show that the number of American students going into the science and engineering fields has declined drastically over the years. And high private-sector pay has made for a shortage of engineering teachers.

Nor does Peterson think there is a serious problem with foreign students remaining in this country for those professions that would not be subject to waiver under the provisions of Simpson-Mazzoli. "Statistics indicate that about 8000 to 11,000 foreign students each year successfully adjust their status to become permanent residents or to remain here in other [ways]," he says. "That's of a total foreign-student population of over 300,000. Our association just doesn't believe there's a substantial problem here."

Regardless of whether the problem exists in fact, however, it exists in the minds of many conservatives. This country has always had a strong xenophobic, protectionist ethos, traceable from Woodrow Wilson's scourge, that "the small group of willful men" in the Senate determined to undermine American participation in the League of Nations, down through the isolationists and the "America-Firsters." The traditionally East Coast internationalist ethos that has included among its proponents Wilson, FDR, Truman, Eisenhower, Kennedy, and the man whose name is synonymous with educational exchange, J. William Fulbright, finally persevered only when World War II left Europe half-destroyed, France and England shaken both as military and industrial powers, and the United States the strongest nation in the history of the world. Politics, like nature, abhors a vacuum, and America moved into the vacuum of world leadership, guided by the firmly internationalist hands of Truman and Eisenhower (who once favored exchanging literally thousands of students with the Soviet Union in an attempt to bring about rapprochement).

However, this country's assumption of the role of leader of the Western world has not finally extirpated that xenophobic strain of protectionism. When economic times get tough, this coutry's initial impulse is to preserve what jobs there are for Americans — witness the recent industry plea for auto quotas and the labor

push for domestic-content legislation. That same protectionist feeling, more than anything else, accounts for the conservative impetus for the home-residency requirement.

Dave Enderlin, the assistant director of Northeastern University's International Student Office and the university's foreign-student adviser, agrees that a certain xenophobia lies at the base of this proposed requirement. "The question [of foreign students taking jobs that could go to US citizens] comes up more often when the economy is in tougher shape," he says. "We heard it a lot in 1981 and '82, and I think that's what pushed Simpson-Mazzoli along. Sometimes you wonder — we're a country of immigrants, and sometimes the old immigrants want to keep the new immigrants out."

Enderlin worries that if the legislation passes, it will have a pernicious side effect. "It tends to make employers less likely to interview someone who's a foreign national," he says. "Aspects of this bill tend to make employers suspicious and to not want to deal with someone who they think is a foreigner. It's probably even going to affect our Co-op program." (Under Northeastern's unique Co-op work-experiences program, Northeastern students are required, as part of their academic program, to spend some semesters working at a job related to their academic discipline.)

Marsha Hamilton, an administrative assistant in Northeastern's graduate school of arts and sciences, says that foreign students feel the resentment about employment in other ways as well. "A Chinese student came in the other day and said he had received a research position in St. Louis and wanted us to help him get his permanent residency," she relates. "When I asked him what he was doing after that, he almost hesitated to tell me. He said he wanted to stay in the United States, that he didn't want to go back to China. He said some people weren't very happy about that, that they thought he was taking a job away from an American." Hamilton points out that for many foreign students in technical fields, the choice of where to live is more than simply a matter of preferring the standard of living here to that of their own countries. "I think that some of them are simply being realistic," she says. "They're saying, 'I can't go home and do as much as I want to.' It's not that like they're saying, 'I do not want to go back to my country,' but there's a real reason why they came here in the first place. They have some specific goals in mind." The very act of coming to the United States attests to their commitment to those goals, she says, adding, "It's really a sacrifice to come over here and leave your family at home for several years."

Still, Hamilton says she encounters some resentment toward foreign students on campus. Nearly 55 percent of Northeastern's graduate students are from foreign countries, she says, and because of that, the university tries to award a significant number of teaching and research fellowships to international students. "Other students will say that it seems like foreign students get all the money," she reports. Which, reduced to essentials, is really the same argument that Hall and other supporters of Simpson-Mazzoli's home-residency requirement are making on the national level.

Other educators, taking a more philosophical tack, argue that this country simply can't afford to be so short-sighted. "We've had an open society here for some time," says Associate Dean Eugene R. Chamberlain, the international-student adviser at MIT. "I don't know that we really have to be worried about this. We can absorb these students; we're better off in the long run. Lord knows, this country needs all the brains we can get. Our US citizens need the experience of running across people who are different."

Patricia Roberts, the director of Boston University's International Student Office, is more sympathetic to the liberal position that the home-residency requirement may help developing countries that need their students to return. Yet she, too, offers caveats. "We like to be able to provide our students with options, and this will certainly decrease the options available," she says. "In some case, their career development will be affected by not being able to stay here." As an example, she cites computer-science students, who, she says, really need a year or two of practical experience to round out their academic training.

But if the provision is unpopular among educators and foreign students, it retains the support of many congressmen and senators. Still, the American Council of Education's Timmons and NAFSA's Peterson hold some hope of defeating that provision the next time it comes up. "We've had some indications that the 99th Congress and Mr. Simpson will come back to this, but perhaps not with quite so comprehensive a measure," Timmons says. "[The next bill] might exclude the foreign-student concerns that we have." Adds Peterson, "The provisions of the Simpson-Mazzoli bill were so large that they overwhelmed this issue. Most members of Congress wouldn't know that this provision was in the bill. We're hopeful — and I understand that Mr. Simpson and Mr. Mazzoli are planning on packaging the next legislation in smaller pieces. That would give the educational communities an opportunity to focus on the issues that concern us. We think when that's done, we can get a better piece of legislation coming out the other end." □

Foreign

Continued from page 3

student admissions specialists, and sending recruiters overseas.

At Boston's Chamberlayne Junior College, foreign-student representation in the student body has dropped from roughly 20 percent in the late '70s to just above 10 percent this year. Almost all of Chamberlayne's foreign students come from South and Central America, where ailing economies thwarted students' education plans. To combat the decline and attract students from the prosperous Far East, last month Chamberlayne sent a recruiter on a two-week

Continued on page 12

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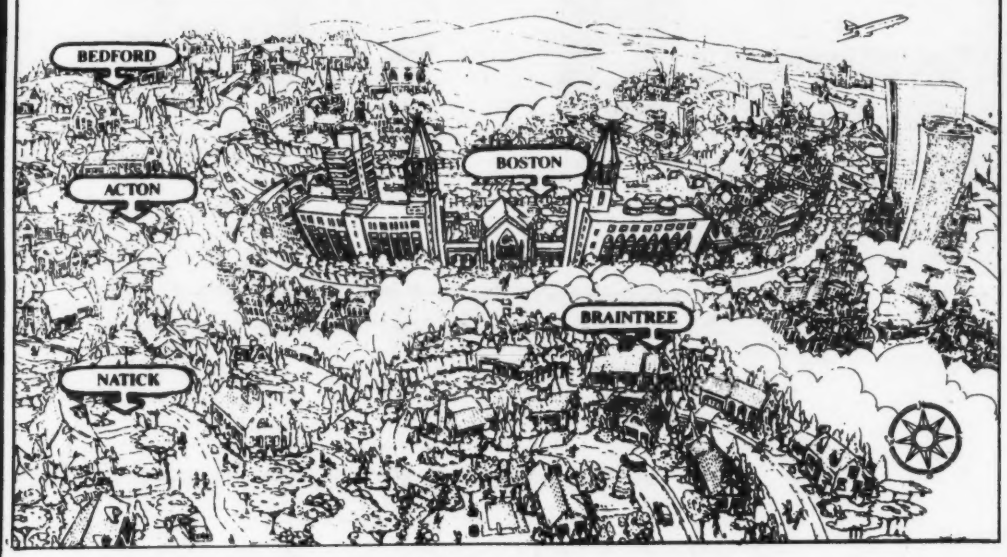

Foreign

Continued from page 11

tour of Japan and Korea — the first such tour for a Chamberlayne administrator.

Chamberlayne, whose student body totals 850 or less, depends on foreign students for its survival. The tuition revenue is "the obvious reason" for recruitment of foreign students, says Chamberlayne's admissions dean Jim Mulligan. But he's quick to add that supplementing the school's enrollment is an equally important incentive. "All colleges are trying to broaden their bases. Everyone can see the declining demographics — 1990, the supposed bottoming-out of the decline, is coming along like a freight train."

Chamberlayne sent its recruiter on a tour sponsored by KAO Publications, which produces a guidebook for foreign students interested in enrolling in US colleges. KAO's tour groups, comprised of representatives from different colleges, visit secondary schools in cities around the world. Most colleges that now send recruiters abroad do so under the aegis of similar tour groups. In the past, however, recruiting was not so well organized or controlled. In the late '70s, for example, smaller colleges frequently paid free-lance recruiters to supply them with students. This practice led to inconsistent standards and some abuses. Often students who had been misled by recruiters arrived in the US without the necessary funds or knowledge of English to enroll in college. In one egregious abuse, Windham College, in Putney, Vermont, admitted that its free-lance recruiter sold federal I-20 forms, signed by the college registrar, to foreign students (foreign students need these forms to request a visa and enter the US). In effect, Windham was selling anyone who had enough money the chance to enter the country and enroll in classes. Windham closed in 1980 due to insufficient enrollment.

According to the National Association for Foreign Student Affairs (NAFSA), which sponsored a 1980 national conference on recruiting abuses, colleges are no longer taking advantage of foreign students. "Five years ago, there were lots of unscrupulous practices," says NAFSA Director

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of Cooperative Projects Elizabeth Adams. "It has changed a lot. The higher-education community has become much more well informed on the dos and don'ts of recruiting foreign students." The practice of using free-lance recruiters has, by and large, been abandoned, and colleges are spending more money on recruiting.

"Schools are looking for foreign students more than in the past, but money is only one of the reasons," continues Adams. "Schools can offer a more attractive atmosphere for American students by having an international flavor." Thus, colleges that don't compete for top-notch foreigners risk having either less qualified or less "international" student bodies than their rivals.

For larger universities, the heterogeneity that foreigners bring to the student population weighs more heavily in the decision to recruit them than the full tuition they can pay, since the expensive support services needed by foreign students at a big school offset the tuition revenue. Also, schools must be prepared to deal with the problem of foreign students abruptly being rendered unable to meet tuition bills due to an unexpected coup or major currency devaluation, both of which occur frequently in Central America and the Mideast. Still, most colleges consider recruitment of foreign students worth the risk.

Boston University, with 2359 foreign students last year, has the largest international contingent in the Boston area. It also has the most elaborate recruiting program. BU recruiters travel the globe in search of potential students. Like most colleges with competitive admissions, BU rates its foreign applicants on the basis of their academic ability, record, and command of English. Students with academic promise whose English is poor are accepted to the school conditionally; they must spend their first semester in BU's intensive English-as-a-second-language program.

Four years ago, BU had one part-time foreign admissions director. Today, the university has three full-time foreign recruiters and a sophisticated system for measuring student aptitude and achievement in different countries. Also, it has helped start more than 20 international clubs and hired special counselors to help foreign students work out their adjustment problems.

"We are the only school in New England to have an office that deals exclusively with international admissions," says BU Assistant Admissions Director Sam Smith. "It represents a commitment BU made three years ago to upgrade the quality of its admissions across the board." He adds, "In New England — which is projected to have a 35-percent decrease in high-school seniors over the next 10 years — you have to think, where do we go to get students? You don't want to drop your academic standards, so you have to look for an expanded pool of applicants. With foreign students, you get students of comparable academic quality and a broader pool of applicants."

Whereas BU sends admissions counselors to four continents to extend the school's recognition around the world, Wellesley and MIT feel they are sufficiently well known to foreigners. Both schools have reputations for strong math and science programs. Wellesley, as a women's college, is particularly attractive to foreigners whose countries have traditionally educated men and women separately. At MIT, despite a seemingly large and visible foreign-student population, the undergraduate student body is only eight-percent international — slightly above average for comparable universities. (Among graduate students, how-

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Foreign

Continued from page 13

ever, that figure is 22 percent.) Like many colleges with strong reputations abroad, MIT and Wellesley stress word-of-mouth as their dominant recruiting tool. Thus, they focus their efforts on maintaining foreign-student support services: international centers with paid staff, frequent mixers, peer counseling programs, and living arrangements designed to combat cultural isolation. Also, both Wellesley and MIT assign American host families to foreign students; alumni serve as contacts and interviewers in foreign countries.

Like Wellesley and MIT, Boston's Wentworth Institute of Technology has been able to attract foreign students — 10 percent of this year's student body — without sending recruiters abroad. Wentworth's involvement in joint projects with colleges in Mideastern countries has heightened its visibility there. Nevertheless, Wentworth is currently developing a mailing list of foreign agencies to which it will send admissions literature. "Most college students are from a several-hundred-mile recruiting area around their school," says Wentworth admissions dean Robert Schuiteman. "As the demographics point out, that's a losing game. We have to expand that area, and going international is a good way of doing that." He adds, "Although many schools will give you very altruistic reasons for their recruiting [in foreign countries], they do so because their domestic population is dropping. As soon as we feel the pressure, we might do it too." □

PHOTOS BY MARK MORELLI

Charles Nolan, director of undergraduate admissions at Boston College.

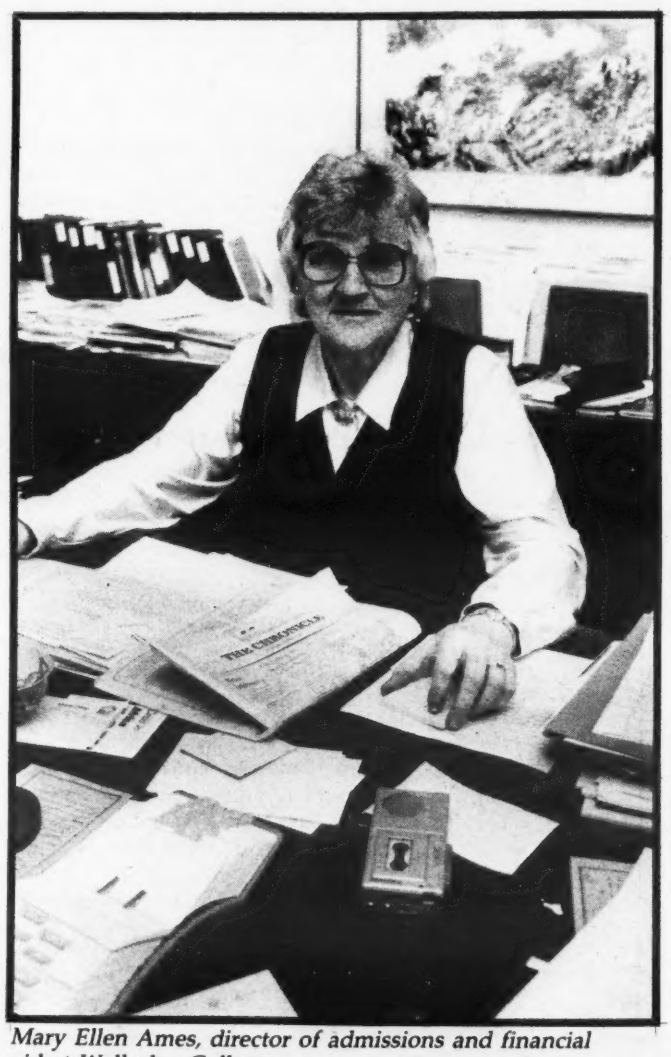
Recruit

Continued from page 3

those prejudices, we didn't go in with the big brass band . . . we [made ourselves visible] by a combination of word-of-mouth and friendly recommendations, and also by becoming very involved with the associations serving higher education — they give national regional seminars and I take part in those. But where we've found a very interesting area of support is on the boards of trustees of colleges. They're made up of businessmen who understand what marketing and public relations is all about and how it can help an organization."

As college administrators warm to the idea of professional help and as demographic competition intensifies, consulting firms are growing and proliferating. Although companies like Lichtenberg's draw most of their business from smaller schools on tight operating budgets, Hill and Knowlton does count Columbia University among its clients. But, by and large, College City, USA, has not adopted them, probably because Boston's positive academic reputation reinforces itself and insulates local colleges from the shocks felt elsewhere. Nevertheless, the consulting firms don't give up, says Tufts' Beehnke. "I almost feel like [I'm in] an underdeveloped country surrounded by arms merchants. A day doesn't pass when I don't get another marketing approach." Echoing his remark, Wellesley's Director of Admissions Ames says she has "a folder that reaches the sky from people who want to be our consultants or who have a marketing plan. I read through them for new ideas and file them away."

Wellesley, the remaining Seven Sisters, the Ivy League colleges, and other well-known private schools like Stanford, the University of Chicago, Duke, and Johns Hopkins all rely on the Consortium on Financing Higher Education for their institutional research. As its name implies, COFHE, a research-and-policy-analysis group based in Cambridge, concerns itself mainly with the financial state of colleges and related subjects. It not only studies the effects of various financial-aid programs but also assesses different recruitment policies. The executive director, Katharine Hanson, doesn't feel that any of the 30-odd schools that make up her clientele are doing anything terribly unique, even if many admissions deans disagree. "I think overall, philosophically, they are not very different," she says. "In terms of what they do functionally, they have become far more efficient than they used to be. A lot of that, to be perfectly honest, is financially motivated. Their institutions can no longer afford to send one of them to Alaska each year to recruit three students. They can't afford 100,000 brochures." Consequently, they're seeking less expensive ways to spruce up their presentations. Smith College, for example, recently hired a professional to redesign its logo, which was deemed stodgy and old-fashioned. "That's small and subtle," comments Hanson, "yet I suspects kids react differently to it. Little things like that can be very important. Our schools have gotten smart." □



Mary Ellen Ames, director of admissions and financial aid at Wellesley College.

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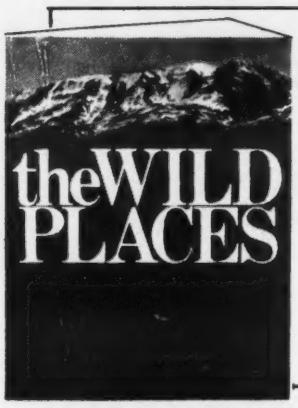

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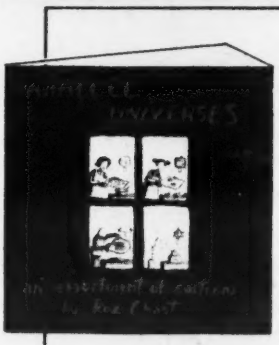

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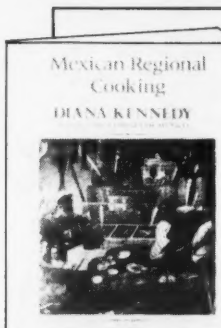

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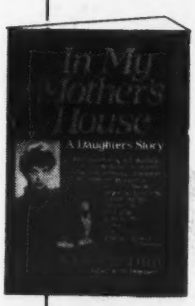

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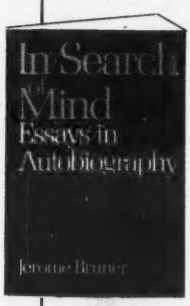

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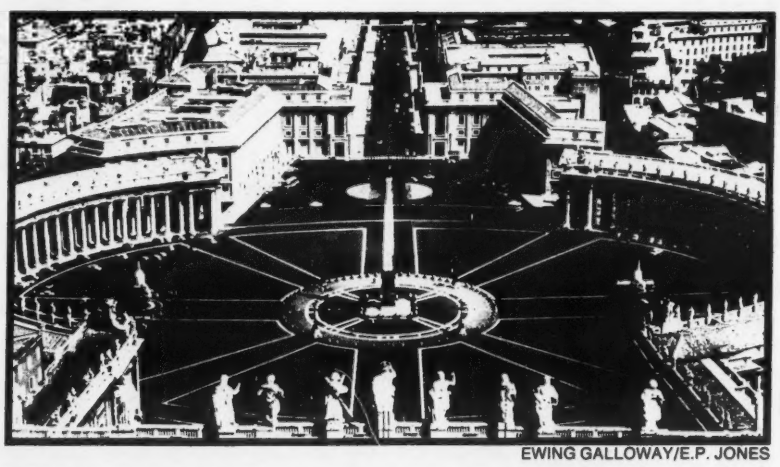
BOOKS

THE METAMORPHOSIS OF NARCISSUS

George Scialabba on Christopher Lasch's *The Minimal Self*

VATICAN RAGS AND RICHES

Jeffrey Gantz on a trinity of works about the Catholic Church



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MICHAEL ROMANOS

HERSELF SURPRISED

Carolyn Clay on the further adventures of Erica Jong and Isadora Wing

Narcissus unbound

The compleat Christopher Lasch

by George Scialabba

THE MINIMAL SELF: PSYCHIC SURVIVAL IN TROUBLED TIMES. By Christopher Lasch. Norton, 317 pages, $16.95.

In *The Culture of Narcissism: American Life in an Age of Diminishing Expectations* (1979), Christopher Lasch described a sea change in the American national character, from the stern and self-directed individualism of earlier centuries — based on "compulsive industry and relentless sexual repression" — to something starkly different:

> *Today Americans are overcome not by the sense of endless possibility but by the banality of the social order they have erected against it. Having internalized the social restraints by means of which they formerly sought to keep possibility within civilized limits, they feel themselves overwhelmed by an annihilating boredom, like animals whose instincts have withered in captivity. A reversion to savagery threatens them so little that they long precisely for a more vigorous instinctual existence. People nowadays complain of an inability to feel. They cultivate more vivid experiences, seek to beat sluggish flesh to life, attempt to revive jaded appetites. They condemn the superego and exalt the lost life of the senses. Twentieth-century peoples have erected so many psychological barriers against strong emotion, and have invested those defenses with so much of the energy derived from forbidden impulse, that they can no longer remember what it feels like to be inundated by desire. They tend, rather, to be consumed with rage, which derives from defenses against desire and gives rise in turn to new defenses against rage itself. Outwardly bland, submissive, and sociable, they seethe with an inner anger for which a dense, overpopulated, bureaucratic society can devise few legitimate outlets.*

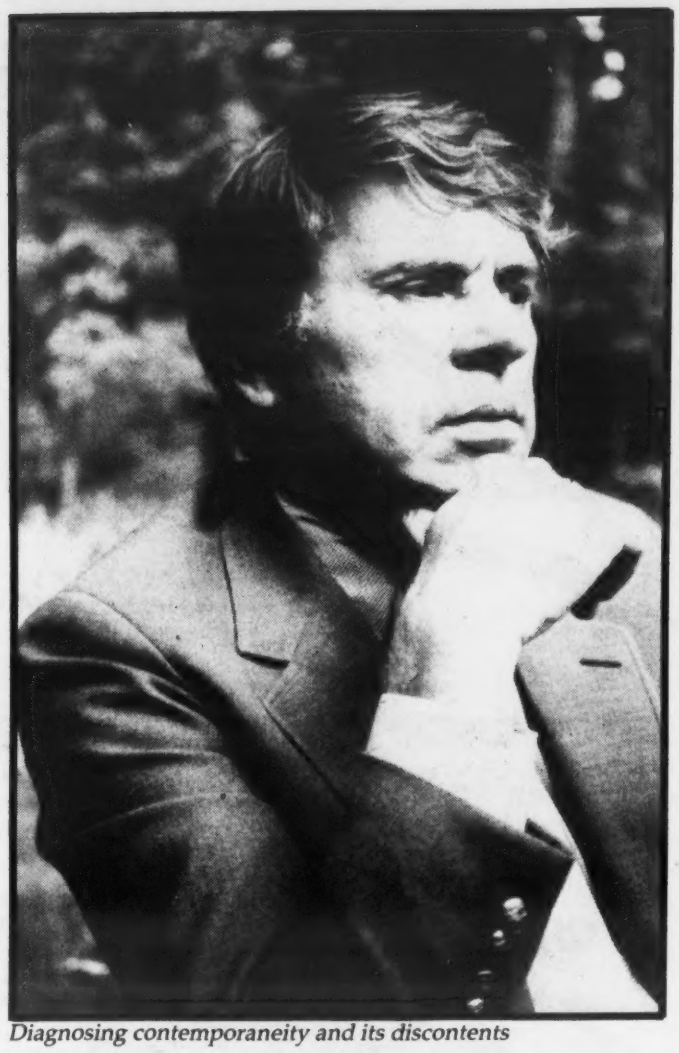
To deplore the "new narcissism" is now commonplace, thanks in part to Lasch's influential book. But as this passage suggests, Lasch's work is more than a moralizing indictment of frivolous hedonism and irresponsible self-indulgence. It is not didactic so much as diagnostic, not a sermon but a set of case studies informed by an ambitious and original theory. Lasch aims to reveal the psychopathology of contemporary life and expose its historical and political roots.

In everyday usage, "narcissism" means excessive self-love or self-absorption. To understand *The Culture of Narcissism*, its well-known predecessor, *Haven in a Heartless World: The Family Besieged* (1977), and its newly published sequel, *The Minimal Self*, one must lay aside this popular definition and follow Lasch into the labyrinth of psychoanalytic theory. According to Freud, a newborn infant cannot distinguish between itself and the rest of the world, and therefore between the source of its needs (its own body) and the source of its gratifications (other people, especially its mother). Hence its first mental experience is a sense of omnipotence. Inevitably, some of its needs eventually go unmet, at which time it becomes aware, more or less traumatically, of its separation from the rest of the world. It reacts with rage against the source of its frustration (its parents), but since the source of its frustration is also the source of its gratification and the sole guarantee of its continued existence, the infant cannot tolerate its own impulses of rage and aggression, which would, if realized, annihilate it along with its parents.

This dilemma is unique in the animal world, since only humans are so helpless for so long after birth. The infant's response is fateful — indeed, it virtually defines the human condition. The infant represses its rage. But repressed emotions always return. The infant's rage is converted into a variety of fantasies: the fantasy of primal union, in which the irreversibility of separation and dependence is denied; the idealization of the parents, which denies that the parents sometimes frustrate the child and also that it wishes to punish them in return; and the splitting of parental images into all-good and all-bad, which denies the incomprehensible discovery that gratification and frustration come from the same source.

These fantasies have one crucial thing in common: they are all outsized, out of scale. The infant is pictured as either omnipotent or helplessly persecuted, the parents as either perfectly benevolent or implacably threatening. And the fundamental truth of the infant's situation — its separation from and dependence on the rest of the world — arouses alternating panic and denial.

According to psychoanalytic theory (which I've simplified radically), the repression of infantile rage and the fantasies that result are universal and unavoidable. What happens thereafter determines the degree of the child's — and adult's — maturity or pathology. What must occur, if emotional health is to be achieved, is a gradual scaling down of the superhuman size that the parents have assumed in the infant's fantasies, and a gradual softening and displacement ("sublimation") of the intense, overwhelming feelings they have called forth. How?



Diagnosing contemporaneity and its discontents

By Lasch's account, there are several ways. First, through the child's continuous experience of love and discipline from the same source, *i.e.*, its parents. The actual experience of discipline — of limited but not token punishment — slowly breaks down the archaic fantasy that the parents' displeasure means the infant's annihilation. Next, through what Lasch calls "optimal frustrations," which one might also call (perhaps a little recklessly) "benign neglect." In sharp contrast to the awkward and excessive solicitude of the overanxious mother, the instinctive confidence of a woman immersed in a kin community or "biological stream" allows the child to experience simultaneously the lessening of its mother's attentions and its own modest, growing mastery of its immediate environment. Then there is the child's encounter with what Lasch (following the British psychoanalyst D.W. Winnicott) calls "transitional objects": playthings, games, and other objects and activities that symbolically express unconscious attachments but at the same time provide the child with reliable links to a stable, comprehensible external world. And finally, there is everyday contact with the father, whom infants of both sexes formerly envied, hated, and feared because of his superior access to the nurturing mother. When the child is part of the father's work environment, it observes two things: first, that he is fallible; and second, that he possesses important and satisfying skills, which he is able and

Continued on page 7

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MICHAEL ROMANOS

Happy landing

Wings that go bump

Jong and her alter ego: Flights of fancy

by Carolyn Clay

PARACHUTES AND KISSES. By Erica Jong. New American Library, 405 pages, $16.95.

Isadora Wing may be afraid of flying, but that's never kept her out of the cockpit — where, currently, she is entertaining a veritable squadron of lovers with offers of "Chardonnay, sinsemilla, or me." Still airborne after all these years, the randy writer of zipless novels, now 40 and the mother of a daughter, bails out of her third marriage in *Parachutes and Kisses*, landing somewhere between Sodom and Odessa with a daredevil WASP whose opening erotic act is to remove her tampon with his teeth. Ah, love — there are always strings attached.

Which emotional reality returns us to Isadora's famed sexual fantasy, in *Fear of Flying*, of that brief, anonymous, unattainable tryst in which "zippers fell away like rose petals, underwear blew off in one breath like dandelion fluff." If, as Isadora has since discovered, there is no "zipless fuck" (and no escape from the notoriety of having been the woman to coin the phrase), the Connecticut hills are alive with the sound of unzipping. *Parachutes and Kisses*, Erica Jong's third picaresque novel about her "fearless, unflappable, indefatigably sexual" alter ego, is about desire and death — in that order. Between hay rolls, our Lady Velcro wrestles with the demises of her revered painter grandfather and her marriage to younger novelist Josh Ace; but the main event is her single-handed endeavor to disprove the Oscar Wilde maxim that "anybody can be good in the country." *Au contraire*, Jong insists; anybody can be bad in the country, but it means commuting. In pursuit of her farflung amours, Isadora prowls the "desolate" midnight Merritt Parkway, "feeling her soul empty as a thrown-away beer can that suddenly explodes your tire."

Among the traveler's coital destinations — as Jong, clearly not a believer in literary foreplay, informs us on the first page — are "a drugged-out disc jockey from Hartford (her Connecticut Yankee Mellors-the-Gamekeeper), a cuddly Jewish banker from New York, a blue-eyed Southern writer from New Orleans, a cute Swedish real-estate developer who owns (and is ruining) numerous islands in the Caribbean, a lapsed rabbi who wants her to be in his congregation, an antiques dealer who drives a Rolls and never graduated from Erasmus Hall High, a brilliant, astoundingly well-hung, twenty-six-year-old medical student who can get Valium, Librium, quaaludes, and Sonoma County sinsemilla in abundance (and in his spare time is discovering a cure for cancer), a plastic surgeon from New York who's into oral sex, and so many others she's practically lost track."

Eventually the field is more or less narrowed to a stable but unexciting old flame, who offers "a nice fire, a nice meal, a nice little *shtup* after dinner," and the youthful, erratic Berkeley Sproul the Third, also known as "Bean," who spells trouble and paradise. Naturally, this "woman of the '80s" takes one from column A and two from column B — as if ordering in some Chinese restaurant of the libido — for as long as she can get away with it. And she does so while juggling her small daughter's increasingly bizarre nannies, her fallow career, and the various financial crises caused by the sudden death of her accountant — he being more essential than a lover, since Isadora's "concept of money was not much different from a ghetto black's. If she couldn't *wear* it, or *drive* it, she didn't believe she *had* it." In her spare time, she rains wrath and Freudian analysis on the abandoning husband and counts her little orgasms like the sheep that will eventually put *us* to sleep.

Ah, but under the bed is the mournful ghost of Isadora's grandfather, to whom she feels a mysterious metaphysical kinship. Certainly he is the only man, dead or alive, with half a chance of nudging her out of her self-generated limelight and taking over one of her books. In search of his and her roots, Isadora tours Russia, by whose thick Black Sea all of her Jewish, female, and American paranoias are caressed. But at the end of this cleansing travelogue, she rejects the verdant deadliness of Babi Yar for the decaying sensuality of Venice — and the breakneck young Bean. "The sword wears out the sheath," cries Isadora to her paramour as they "make the love that Byron and his Marianna Segati only dreamed about"; and doing it, as it were, for Byron, our heroine reflects that "life is too short to spend it in shallowness, in avoidances, in fear of flying, falling, catching fire." And with that self-conscious back-reference to volume one of the Jongian oeuvre, we are left to the sloosh of canal water and the whoosh of mutual zippers, as love, "for as long as it lasted," conquers all.

All the sex could, of course, be chalked up to research. Jong, the ex-"Wife of Bath," has also been called a "literary Mae West" (come up and read me sometime); why shouldn't her other half be the female Gay Talese? Because "Isadora notices that it isn't fashionable to write too much about sex anymore. In the seventies, post-Portnoy, you couldn't pick up a novel, it seemed, without getting sperm on your hands. Not only the hacksters and fucksters, but *literary* writers, good writers, had to chart the interiors of vaginas as if they were the caves of Lascaux." Alas, postulates Jong, the pornographers and the feminists put a stop to all that. So poor Isadora, not wishing to be outré, struggles to write a historical novel about her immigrant grandfather, when what really makes her pencil twitch is "sweet sex, Lawrentian waterfalls, Joycean rivers, Millerian springs," and other wet-T-shirt stuff of the mind. Instinct will out, of course, and "the Papa novel," as Isadora quaintly calls it, gets its ripcord pulled, becoming *Parachutes and Kisses*. Ancestral musings are but ash; "we pass the torch along through human flesh." The way of the flesh, of course, is Jong and Isadora's natural alley. Invoking Flaubert, the alter ego remarks that "one does not choose one's subject matter; one submits to it." And although it seems that Isadora prefers submitting to her subject matter if it's blue-eyed, nicely built, and about 25, with a black belt in cunnilingus, she blithely admits that almost any able male can turn her on. For the authoress who compares herself, upon occasion, to *The Tempest*'s Prospero (and we all know who he's a stand-in for), *any* consummation is a consummation devoutly to be wished.

Jong is terribly fond of aphorism, literary cross-referencing, and elevation by association — as evidenced by Isadora's getting in Byron's licks. Each chapter of *Parachutes and Kisses*, like those of *Fear of Flying*, is preceded by a barrage of quotations; everyone from Pope to e.e. cummings is dragged into the lusty life of Isadora Wing. But Colette's is the face she most likes to see staring back at her from the mirror of world literature — Colette, the self-described "woman of letters who has turned out badly," with husband Maurice, 15 years her junior, also in the frame. "Women," Isadora reflects during a bout of post-coital philosophy, "were powered by their years, by their babies, by their passage on the planet; men grew oddly depleted. So a woman of thirty-nine and a man of twenty-five met at an equal point sexually. This was the great truth the French novelists knew — but we Americans resisted." Not only does Colette embody Isadora's notion of the "bad girl" as artist; she also justifies her letting her affection for Bean sprout. Besides, "men born in the fifties were so used to young women who seemed like traffic cops in bed that a woman in her thirties or forties seemed like a revelation in old-fashioned femininity." One thing about Mrs. Robinson: she left Colette and the police out of it.

Reading *Parachutes and Kisses* (and, for that matter, *How To Save Your Own Life*, the second Isadora Wing book), you wonder why Erica Jong does it to herself. She's a clever writer, a poet of wit and a fecund imagination. *Fear of Flying* was not only a breakthrough book but an adroit mix of satire and confession. Of course, "that book of hers," as Isadora ruefully refers to *Candida Confesses*, the fictional counterpart of *Fear of Flying*, "made her a 'household word' — like Ajax or Vaseline." It also made her, as Isadora observes of a colleague, "a lady famous for being sexy." And the reputation, as well as the widely assumed interchangeability of Isadora Wing and Erica Jong, mutes *Parachutes and Kisses*' success as sexual satire. The hubris and pretension, the self-congratulatory odes to Isadora's "bounciness and succulence," and the talk about how tough it is to be wealthy, attractive, and accomplished get in the way of the wit. It *is* funny, for example, that Isadora and her estranged husband embarked on their first ménage à trois with *A Tale of Two Cities* on the Betamax intoning that "It is a far, far better thing that I do than I have ever done before." And it's hard not to admire the set-up when Isadora, her bourgeois Central Park West-ern self fretting after a session in which Bean has eaten off one of her diamond earrings, yearns for "a life in which brilliant studs did not get nibbled off by brilliant studs." Can the same smart woman possibly have written that if you do not like the man attached to a

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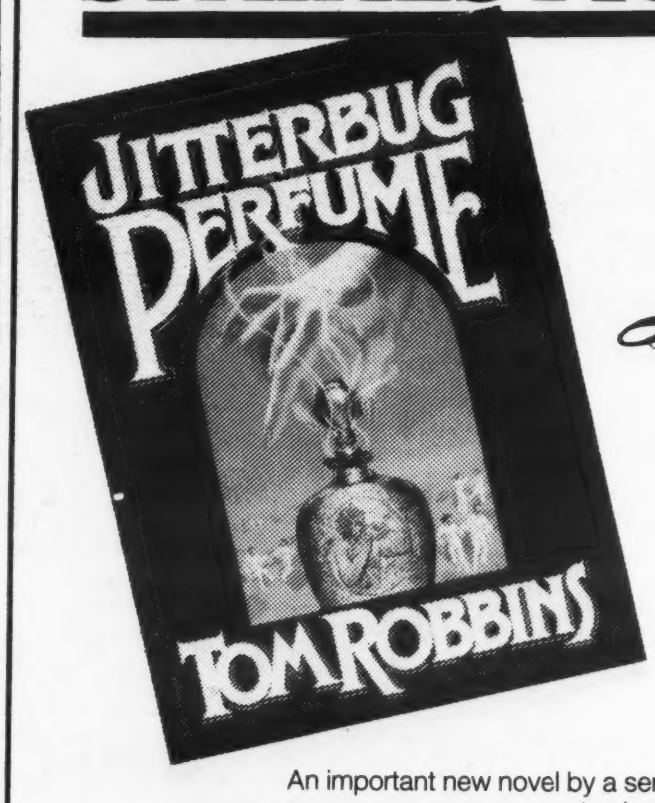
TOM ROBBINS STRIKES AGAIN!



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by Jeffrey Gantz

O VATICAN!: A SLIGHTLY WICKED VIEW OF THE HOLY SEE. By Paul Hofmann. Congdon & Weed, 306 pages, $18.95.
HOW TO SAVE THE CATHOLIC CHURCH. By Andrew M. Greeley and Mary Greeley Durkin. Viking Penguin, 258 pages, $16.95.
RICH CHURCH, POOR CHURCH. By Malachi Martin. Putnam, 253 pages, $16.95.

Vatican II was meant to sweep out the old and the ossified from the aisles of St. Peter's and bring the Catholic Church into the 20th century. Certainly it brought about innumerable changes. But in the 21 years since the death of John XXIII, the Church has endured rock Masses, antinuclear bishops, Liberation Theology, a most unpopular encyclical on birth control, declining church attendance, declining enrollment in seminaries, priests and nuns forsaking their vows and getting married (sometimes to each other), the sudden death of one pope and the attempted assassination of another, and an entanglement in financial scandals adding up to billions of dollars. Not exactly what John had in mind. Three recent books attempt to make sense of it all.

The subtitle of *O Vatican!* is symptomatic: this book is "wicked," so as to attract our attention, but only "slightly wicked," so we won't be offended or expect too much. The result is a kind of Vatican primer. Paul Hofmann spent 35 years as a foreign correspondent for the *New York Times*, and he explains that though he was brought up a Catholic, he writes as one who "is neither a Roman Catholic faithful nor a militant anticlerical." That may be the problem with *O Vatican!*: the book is objective, all right, but it's also distant. Hofmann sets up the volume hierarchically — or perhaps bureaucratically: first the popes, then the cardinals, then the curia, and on through the pope's entourage, the bank, the orders, and the lay people.

This structural view affords the reader a sense of how the Vatican works in principle. And there's a good chapter clarifying the function of the two most powerful orders, Opus Dei and the Jesuits, as well as numerous homy tidbits: we learn that Mother Pasqualina became Pius XII's éminence grise; that John Paul II's favorite fare includes borscht, kielbasa and other sausages, roast pork, cabbage, and rich Polish pastry; that John Paul I, the "smiling pope," was so unworldly he tried to address a letter to "Jerusalem, Israel," unaware that the Vatican does not recognize Jerusalem as the capital of the Israeli state. What we don't learn is how individuals, whether in the Vatican or in the rest of the world, turn theory into practice. The two major Italian political parties — the Communists and the Christian Democrats — are barely mentioned. The illegal Masonic lodge P2 appears on one page; the Mafia does not appear at all. Hofmann views the process of conclave as something that just happens, with or without the guidance of the Holy Spirit; Andrew Greeley (*The Making of the Popes 1978*), David Yallop (*In God's Name*), even Gordon Thomas and Max Morgan-Witts (*Pontiff*) do a better job of telling us who *makes* it happen. The chapter about Vatican finances will seem bland, if not ingenuous, to those acquainted with Luigi Di Fonzo (*St. Peter's Banker*), Rupert Cornwell (*"God's Banker"*), Larry Gurwin (*The Calvi Affair*), or, for that matter, *Rich Church, Poor Church*. Hofmann tells us what goes on but not why, or whether it should have.

Only in the last chapter, "The Vatican of Tomorrow," do we see the Church as a totality, an organism. Here Hofmann predicts that the Vatican will have to retrench, that it will have to lift the "cloak of mystery" and explain how it spends its money, that it will have to focus on essentials, resisting the "itch for omnipresence and for speaking out on every event and issue that happens to be in the news." And he concludes, "If the head of the Roman Catholic Church has something to say, many in the world will tune in and listen. If the pope were to recognize that his main mission is to proclaim the verities of Christianity, the bishop of Rome would indeed be a Holy Father." It's a good ending, but it would have made a better beginning.

How To Save the Catholic Church also has a self-serving title: what's offered here is a book not about Catholic doctrine but about the Catholic sensibility, the Catholic poetic intuition, the Catholic religious imagination. The brother-and-sister authors, Andrew M. Greeley and Mary Greeley Durkin, argue that whereas the Protestant imagination is dialectical, stressing the opposition between God and the world, the Catholic imagination is analogical, seeing "the sacred potentially everywhere and thus all things as potentially sacred." The blanket description — and implicit indictment — of Protestant thought (to which there's more than just Karl Barth and the entre-deux-guerres German theologians) is clumsy, and it's true as well that in the pre-Protestant world everyone thought more analogically. Still, the observation has some merit, and it leads the authors to the view that all of life is a sacramental experience: "In the Catholic tradition, Jesus is the sacrament of God, the Church is the sacrament of Jesus, the Church's sacraments link us with Jesus, and we are sacraments for the Church to the rest of the world."

More controversial is the idea that sex is a central sacrament. Greeley and Durkin argue that "the Catholic religious sensibility still must insist that the more unbridled the passion between two lovers the more effectively is revealed the enormous passion of God's love for us." This position seems to derive from John Paul II's interpretation of the Creation myth as meaning that solitary individuals are incomplete, and from anthropological findings that suggest human sexuality is oriented toward pair bonding and not procreation; but it doesn't address the question of whether love that's not sexual can bring people equally close to God. Then there's the assertion that Mary is "the litmus paper, the touchstone" of the Church. For the authors she symbolizes the feminine principle in God — she is a sacrament of God's life-giving, nurturing, healing, maternal love. Here the question is whether our fragile historical knowledge of Mary can justify the central role they would have her play. When John Paul I spoke of woman as analogue of God, he drew not on Mary but on Isaiah ("As one whom his mother comforteth, so will I comfort you").

Although these ideas are omnipresent in *How to Save the Catholic Church*, the key to the book is the authors' insistence on a "microstructural" Catholicism — on the importance of building from the individual to the family to the parish to the neighborhood. They contrast this approach with the centralizing effects of capitalism and socialism, both of which they implicitly reject (they may well have John Paul II's *terzo uomo*, neither capitalist nor communists, in mind here). Beholden neither to pre-Vatican II thinking nor to Liberation Theology, they stress the need for art in the Church, and they call for improvements in the liturgy: better translations, better music, better preaching, better drama. This book is often impracContinued on page 6

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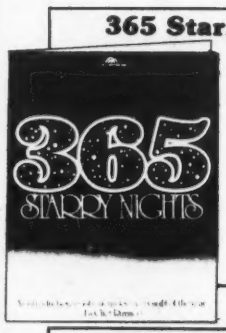

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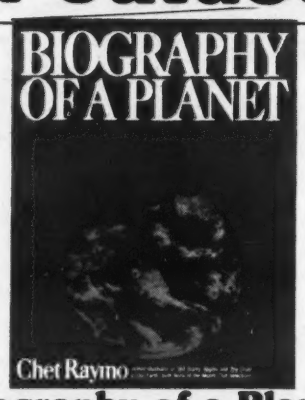

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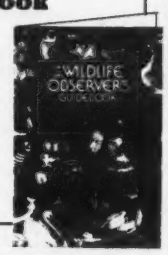

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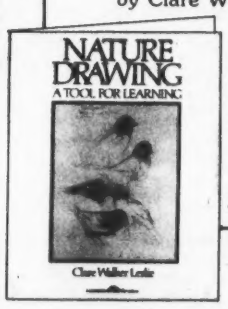

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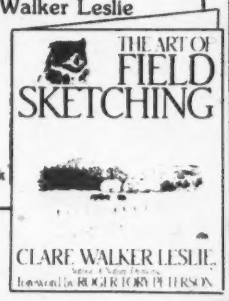

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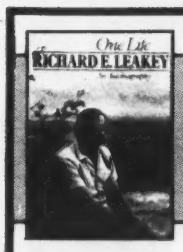

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tical, and sometimes naïve, and it won't save the Catholic Church; but if someone would open the windows, it might let in a lot of fresh air.

Malachi Martin has never been reluctant to speak out on "the verities of Christianity," and with controversial results in a number of his previous books, notably *The Final Conclave* and *Three Popes and the Cardinal. Rich Church, Poor Church* will leave fewer ripples in its wake, at least to those outside the Vatican Bank. Martin's statement that the Church is largely responsible for the rise of Western democracy will raise more than a few eyebrows; and he does not always seem to appreciate the epistemological foundations of the Protestant schism. And though his rendering of the Istituto per le Opere di Religione as the "Institute of Religious Agencies" is an improvement on the usual "Institute of Religious Works," the decision to use the English-language acronym — IRA — causes needless confusion.

But in the issue central to this book, that of the Church and its money, he appreciates that the Vatican must steer a course between the Scylla of unworldly — and unrealistic — poverty and the Charybdis of money managers who "share the confusion and aimlessness characteristic of those who engage in power-play in our modern world," and he realizes that at present the Church is very close to the rocks. "By the middle of the sixties," he points out, "when it was quite clear Vatican financial policy was paying handsomely ample dividends, and when it was also clear that the clock stands at five minutes to a Latin American midnight, if Rome had made it its business to tackle the socioeconomic cancer of Latin America, the Church would not now be confronted with a problem that defies any thinkable solution — financial, military, economic. Now the clock stands at five past the hour. It is too late."

Martin's solution calls for full disclosure. "The public, Catholic and non-Catholic, should have access to an accurate knowledge of all sources of Church funds, of all assets and possessions, all fiscal and monetary operations, all business associations and associates, all personnel whether directly employed, regularly consulted on a fee basis or not, or participatory even in a purely private capacity within the structure of Vatican agencies. No receipt, no disbursement, no acquisition, no salary paid, no expenses incurred, no element, in fact, should be hidden. The law of full disclosure must be applied to all salaried employees in the financial agency." And he goes on to outline a "first configuration" in some detail: a Papal Committee, a Vatican Foundation, a Pontifical Foundation Board incorporating both Pontifical Foundations and Pontifical Trust Funds. There is also a detailed explanation of "Business Practices," the gist of which is that the Church's investments must at least attempt to adhere to the Church's own ethics.

Rich Church, Poor Church derives its strength from the combination of this fiscal plain speaking with a style that borders on the mystic. Whereas Paul Hofmann unaccountably calls Sicilian financier Michele Sindona "a mousy man who seemed timid and might have been a monsignor wearing a dark business suit," Martin has this to say: "Michele Sindona was as different from Montini [Paul VI] in moral character, method of reasoning, and ambition as Savonarola's Prince is from Dante's Monarch, as King Croesus was from St. Francis of Assisi. Where Montini saw color, heard music, aspired to a tran-

Continued on page 6

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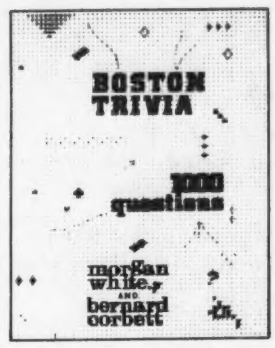

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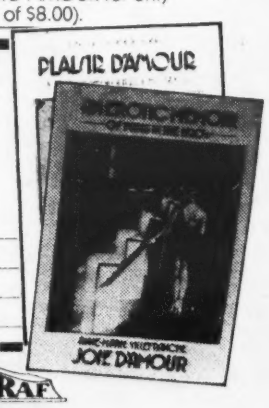

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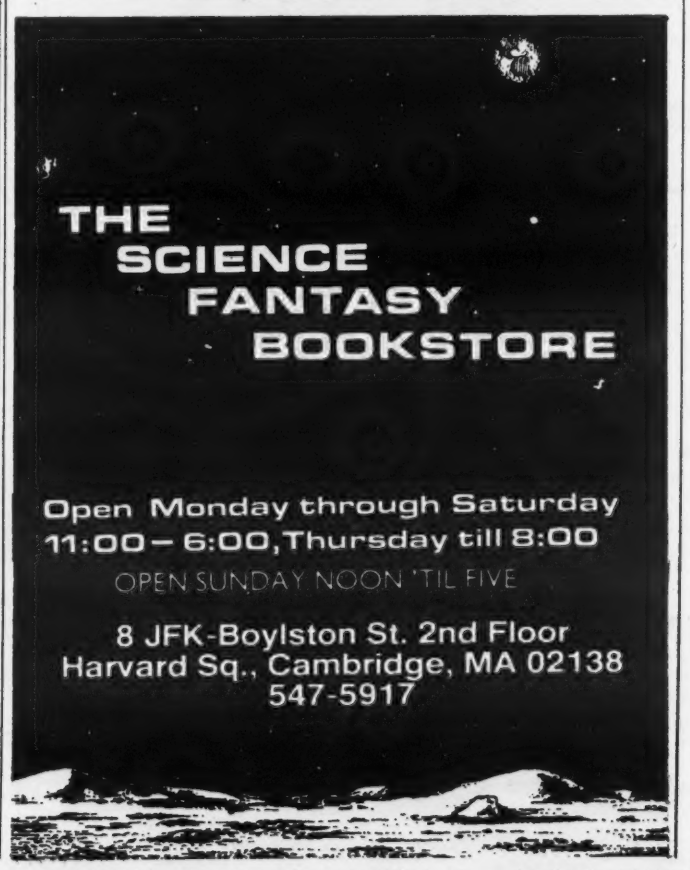

Vatican

Continued from page 5

scendent world view, Sindona saw only a bottom black line, heard only the clicking of ticker-tape market reports, aspired only to a geofinancial empire." And his summing up is as different from Hofmann's as, well, Sindona is different from Montini. "For then will be the Final Day when all the winds of the Almighty fill the cosmos and this earth; when all creation becomes one vast Tower of Winds fissured and fractured in a millisecond by the breath of divine love come at last to regulate and audit all accounts according to the heart of the Maker." □

Jong

Continued from page 3

penis, you "cannot clutch it, love it, trust it with your pussy, squeeze it between your labia like a miser squeezing a gold coin, rub it against your clit like a lump of butter against a bumpy bundt pan"?

* * *

Given that kind of talk, meeting Erica Jong is a little like staring into an open underwear drawer — and not finding as many Frederick's of Hollywood sleazoid nothings as expected. Rushing through Boston on an October promotional tour, Jong appeared almost staid in an expensive-looking caped sheath. Well, she *was* wearing the sort of skimpy black sling-backs dubbed "fuck-me shoes" by Shelley Winters in her Hollywood thin days. Nevertheless, she seemed prim, soft-spoken, and sad-eyed as she autographed books for admirers and oglers. To be sure, Jong is preoccupied with romance; she twice interrupted our interview in a moving vehicle to point out necking couples in adjacent cars. But between such sightings, she murmured earnestly of her fascination with the 18th century and her passion for research (both of which figured prominently in the creation of her generally respected non-Isadora novel, *Fanny: Being the True History of the Adventures of Fanny Hackabout-Jones*). She dismissed *Fear of Flying* — which made her the Penthouse pet of such literary luminaries as John Updike and Henry Miller — as a "lively, funny first novel, daring and full of spunk," but lacking form; and she declared the overblown *Parachutes and Kisses*, which is written in the "more challenging" third person, to be the better book. It is not, she insisted, "a roman à clef, but it's flattering that people think it is, because that means it's strong enough to seem like life."

It also means that Jong's tumescent public — confusing her, as I believe she intends it should, with the "crazy mirror image" who is, the author says, "more of a quivering reed" than she — will assume that every male Jong meets throws himself at her feet. But the thick-featured, honey-blonde-poodle-fluffed Jong is neither as pretty nor as freewheeling as the Isadora she conjures and then so teasingly imbues with her own biography. If the Isadora Wing books were to be made into a movie, Jong would like to see Goldie Hawn play Wing. Which bit of secondhand self-revelation may begin to answer the question: why make your sex life an open book — or, in Jong's case, books? Frankly, methinks the lady doth profess too much. The Isadora in *Fear of Flying* was, at least, a true, healthy blend of lust and insecurity. The one in *Parachutes and Kisses* is just too desperate to convince us she's a hot ticket. It makes you wonder whether the book is true confession or false advertising. □

Lasch

Continued from page 2

willing to pass on to the child, thus earning its gratitude. Both insights help reduce him to human size in the child's psyche.

To the extent that these several experiences occur, the child can overcome its archaic terror at the discovery of its separateness from the world as well as its unconscious fear and hatred of those who forced this discovery upon it. It can abandon its chief defense against those feelings: the fantasy of overcoming separateness and regaining primal, undifferentiated union with the world. In other words, it can become a self, distinct from others and comfortable with the distinction. It can grow up.

But if these maturational experiences do not occur, no secure self emerges. The growing child's unconscious mental life is still haunted by boundless rage over infantile helplessness, by the fear of parental retaliation that this rage induces, by the simultaneous idealization and demonization of the parents, and by the infant's only available defense against these impulses and fears: the fantasy of a return to oneness and omnipotence. The result is a neurotic adult. Neurotic, Lasch asserts, in specific and predictable ways: wary of intimate, permanent relationships, which entail dependence and thus may trigger infantile rage; beset by feelings of inner emptiness and unease, and therefore ravenous for admiration and emotional or sexual conquest; preoccupied with personal "growth" and the consumption of novel sensations; prone to alternating self-images of grandiosity and abjection; endowed with ingratiating, nervously self-depreciatory humor and seductive but superficial self-insight; unable to identify emotionally with past and future generations and therefore unable to accept the prospect of aging, decay, and death. This constellation of symptoms is known within psychoanalytic theory as narcissism: the lack of an autonomous, well-defined self. It is currently, as Lasch claims and the clinical literature attests, the most common form of emotional pathology — the neurotic personality of our time.

It was not always so. The neurotic personality of Freud's time was quite different — acquisitive, fanatically industrious, self-righteous, sexually repressed. Then the typical symptom was obsessional (an inexplicable compulsion, *e.g.*, incessant handwashing) or hysterical (chronic excitability or, conversely, non-somatic paralysis of a limb or faculty, *e.g.*, frigidity). These symptoms stood out in sharp relief against the background of a stable personality, something like a "bug" in an otherwise well-functioning computer program. To simplify for the sake of contrast: the Victorian Viennese neurosis was localized and discrete; contemporary narcissism is systemic and diffuse. To simplify even more dramatically: the character of selfhood has changed, from a strong (often rigid) self, in secure possession of fundamental values but riddled (often crippled) with specific anxieties, to a weak, beleaguered self, often full of charms and wiles, and capable, but only fitfully, of flights of idealism and imagination.

Why? What can account for this subtle but immensely signifi-

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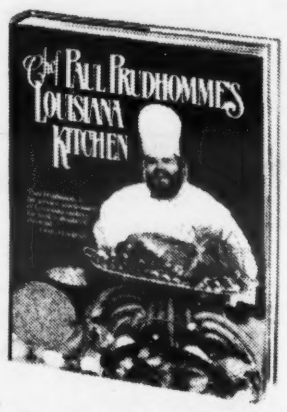

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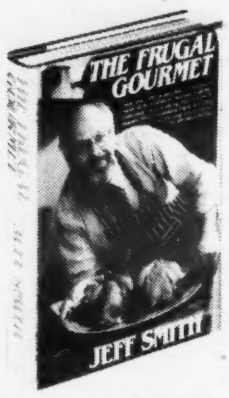

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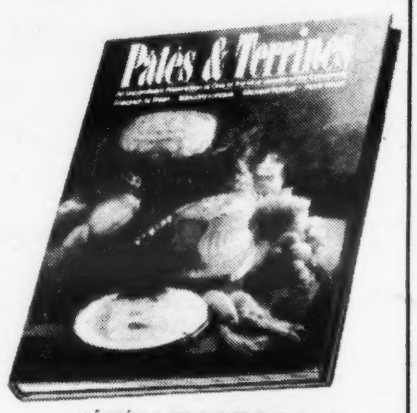

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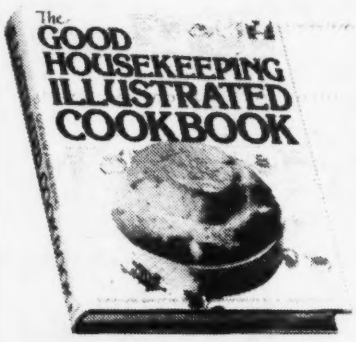

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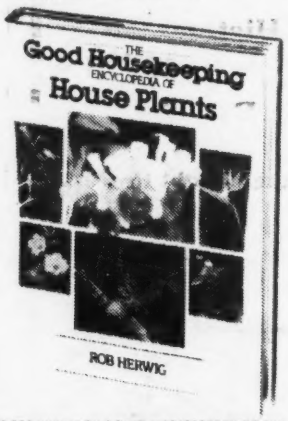

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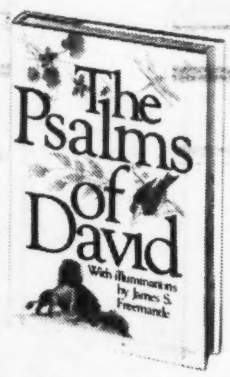

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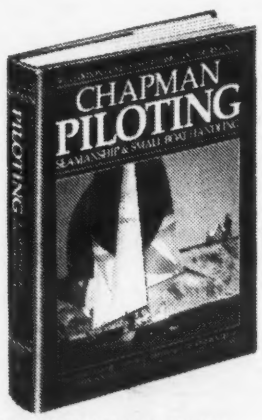

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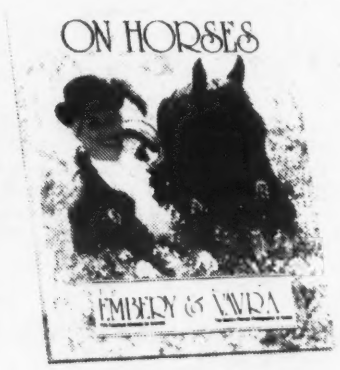

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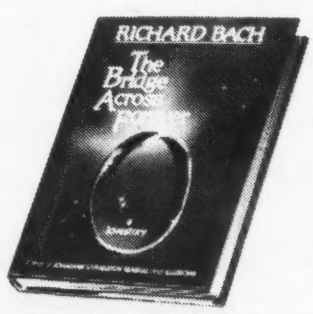

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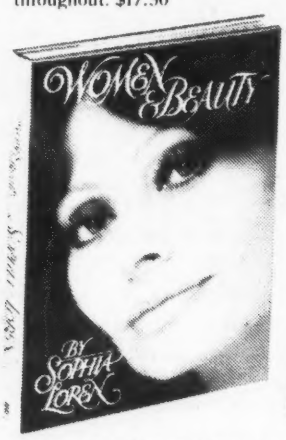

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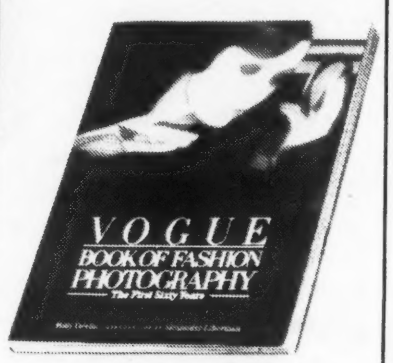

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Lasch

Continued from page 7

cant shift? Lasch's answer to that question extends over six books and two decades. His first three books — *The New Radicalism in America* (1965), *The Agony of the American Left* (1969), and *The World of Nations* (1973) — were, among other things, a social and intellectual history of the American left. Lasch was fascinated by the left's long tradition of cultural radicalism, its persistent attempt to move from political criticism to criticism of American life as a whole. He had many suggestive things to say about the forms this cultural radicalism has taken and the reasons for its continual frustration. But his critique was tentative, needing to be completed by a theory of the relations among politics, culture, and psychology. He formulated that theory in *Haven in a Heartless World* and *The Culture of Narcissism*, and he's refined and extended it in *The Minimal Self*.

Lasch posits a connection between two of the deepest, broadest phenomena of modern history: the change in personality described above; and the change from early, developing capitalism (relatively small-scale, still permeated with pre-industrial values and work practices, and largely concerned with expanding production to satisfy basic needs) to mature capitalism (dominated by huge, bureaucratic organizations, "rationalized" by the reduction of workers' initiative, autonomy, and skills, and concerned with expanding consumption through the creation of new needs). Modernization, according to Lasch, is the introduction of new, parallel forms of domination into work life and family life. In a sweeping but closely argued passage he makes the central link in his complex argument:

> *The socialization of reproduction completed the process begun by the socialization of production itself — that is, by industrialization. Having expropriated the worker's tools and concentrated production in the factory, industrialists in the opening decades of the twentieth century proceeded to expropriate the worker's technical knowledge as well. By means of "scientific management," they broke down production into its component parts, assigned a specific function on the assembly line to each worker, and kept to themselves the knowledge of the productive process as a whole. In order to administer this knowledge, they created a vastly enlarged managerial apparatus, an army of engineers, technicians, personnel managers, and industrial psychologists drawn from the same pool of technical experts that simultaneously staffed the "helping professions." Knowledge became an industry in its own right, while the worker, deprived of the craft knowledge by which he had retained practical control of production even after the introduction of the factory system, sank into passive dependence. Eventually, industry organized management itself along industrial lines, splitting up the production of knowledge into routinized operations carried on by semiskilled clerical labor: secretaries, typists, computer card punchers, and other lackeys. The socialization of production — under the control of private industry — proletarianized the labor force in the same way that the socialization of reproduction proletarianized parenthood, by making parents unable to provide for their own needs without the supervision of trained experts.*

How does industrialization produce a culture of narcissism? Lasch argues that the evolution of capitalism has affected family structure and the socialization of children in a number of ways. In reorganizing the production process, it has removed the father from the child's everyday experience and deprived him of the skills that formerly evoked the child's emulation and gratitude. This means that the child's archaic, punitive fantasies about the father persist unchecked. In encouraging geographic mobility, it has uprooted families from kin communities and replaced intergenerationally transmitted folk wisdom about child rearing with social-scientific expertise dispensed by professionals. This undermines parental confidence and replaces face-to-face authority over the child with the impersonal, bureaucratic authority of schools, courts, social welfare agencies, and psychiatrists. In promoting mass consumption, advertisers (like social-science professionals) have convinced parents that their children are entitled to the best of everything but that, without expert assistance, parents are helpless to determine what that might be. In generating a mass culture glutted with rapidly obsolescing commodities and transient images, it blurs the distinction between reality and illusion and renders the world of objects unstable and bewildering. This makes it difficult for the child to locate "transitional objects," which would help it find its way from infantile attachments into the external world of culture and work. And in promising an endless supply of technological marvels, it evokes grandiose fantasies of absolute self-sufficiency and unlimited mastery of the environment, even while the quasi-magical force that conjures up those marvels — *i.e.*, science — becomes ever more remote from the comprehension or control of ordinary citizens. This is a recipe for regression to psychic infancy: fantasies of omnipotence alternating with terrified helplessness.

One of the prime tenets of psychoanalysis is that pathology and normality are not sharply demarcated but continuous. So these secular developments — the sundering of love and discipline in the child's experience, the invasion of family life and work life by professional and corporate elites, the blurring of distinctions by mass culture — not only produce more narcissistic individuals than formerly, but also create a new psychic environment. A world populated by rigid selves is a world of sublimation and its derivatives: aggression, greed, cruelty, hypocrisy, unquestioning adherence to inherited values and restraints. A world of weak selves is more fluid, corruptible, blandly manipulative, sexually easygoing, uncomfortable with anger and rivalry, and leery of defining constraints, whether in the form of traditional values or of future commitments. To play with typology: the distinction between the early capitalist self and the late capitalist self is the distinction between the Puritan and the swinger, the entrepreneur and the corporate "gamesman," the Wild West and Marin County, Cotton Mather and Charles Reich, Benjamin Franklin and Dale Carnegie, Natty Bumppo and Andy Warhol, Horatio Alger and the Happy Hooker, the imperial self and the minimal self, Prometheus and Narcissus. That these distinctions bespeak profound change is obvious. But — assuming they suggest a fair comparison between early modern and late modern culture — that they represent progress is less obvious.

For Lasch, then, modernization is not the solution but a new form of the problem — the problem, that is, of domination. This belief is the source of his longstanding critique of his fellow socialists and feminists. Much, perhaps most, of the left has always been convinced that industrialization, technological development, and the erosion of traditional forms of authority are intrinsically progressive. Modernization has had its costs, admittedly, but the answer to the problems of modernity was usually held to be more of the same, preferably under democratic auspices. In socialism's glorious youth, Marx called for "a ruthless criticism of everything existing"; few of his successors doubted that the decline of Christianity, patriarchy, possessive individualism, and everything else existing would be followed directly by something better. But, Lasch argues, these things have by and large declined; the result is not a radical extension of political and sexual autonomy but a bureaucratically mediated war of all against all.

Lasch's most intimate and intense disagreements are with cultural radicals: critics of education, sports, religion, sexuality, the family, and the work ethic, and proponents of a new, "liberated" ideal of expressiveness and self-realization. What these radicals ignore, Lasch charges, is that Christianity, competitive individualism, and the patriarchal family are already obsolescent, at least in those social strata where modernization is most advanced. These values and institutions have been undermined not by leftist opposition but by

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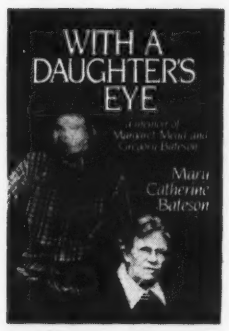

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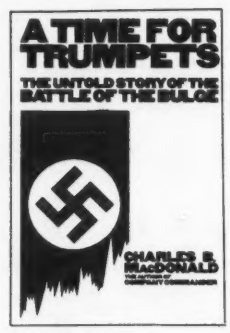

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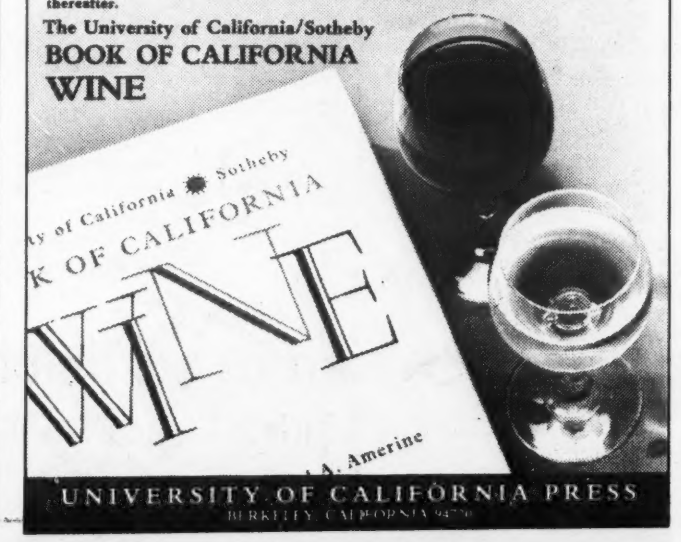

capitalists themselves, for their own purposes: to promote mass consumption and to regiment the work process. By espousing an ideal of personal liberation largely confined to leisure time and heavily dependent on the consumption of goods and services, cultural radicals have conceded defeat. Instead of adapting to industrialization and mass culture, Lasch contends, the left should oppose them. Only a change to human scale, to local, decentralized control (in workplaces, communities, and families), can halt the spread of commodity relations and the bureaucratization of the self.

* * *

This — along with a wealth of analytical nuance and illustrative detail, which I've necessarily omitted — is Lasch's central argument. Of course he's not the first to try to combine Marx and Freud. Wilhelm Reich, Max Horkheimer, Theodor Adorno, Herbert Marcuse, and even — in an extended sense — Norman O. Brown and R.D. Laing have preceded him in that effort; and left-wing "romantic" criticism of industrialization and mass culture goes back much further. (Lasch acknowledges a debt to one of the earliest, and perhaps the greatest, of such critics, William Morris, though not to Morris's great successor, D.H. Lawrence.) But the psychoanalytic theory of narcissism, like the phenomenon itself, has only recently come into its own; and the historiographies of consumerism, professionalism, the family, and the relation between technology and the labor process are all currently in a heroic phase. Lasch has synthesized this vast body of theory and historical research into an extraordinarily deep and comprehensive interpretation of modern life.

An interpretation is above all an act of imagination. The imagination of the left has in the main been dominated by a vision of history as progress. But this hope has become difficult to sustain. The 18th-century belief in straightforward progress modulated to the 19th-century belief in dialectical progress. Lasch pleads that it is time to renounce the dream altogether and instead re-evaluate our endangered traditions: "We now know ... that many radical movements in the past have drawn strength from the myth or memory of a golden age in the still more distant past.... The belief that in some ways the past was a happier time by no means rests on a sentimental illusion; nor does it lead to a backward-looking, reactionary paralysis of the political will."

Acts of imagination, being individual, are always incomplete. No doubt the past was in some ways a happier time. But the ways in which it was not also have their claims on our imagination. One respect in which it is difficult to argue for the superior happiness of the past is the condition of women; not surprisingly, feminists have been Lasch's sharpest, sometimes bitterest, critics. Their criticisms have been twofold: feminist historians have accused Lasch of understating — of too weakly

Continued on page 10

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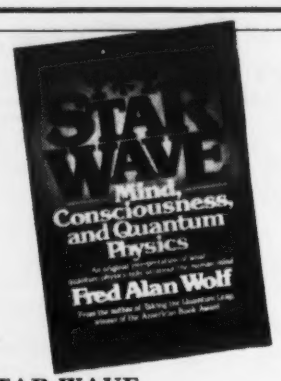

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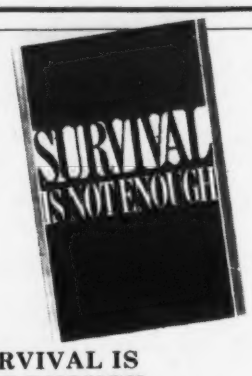

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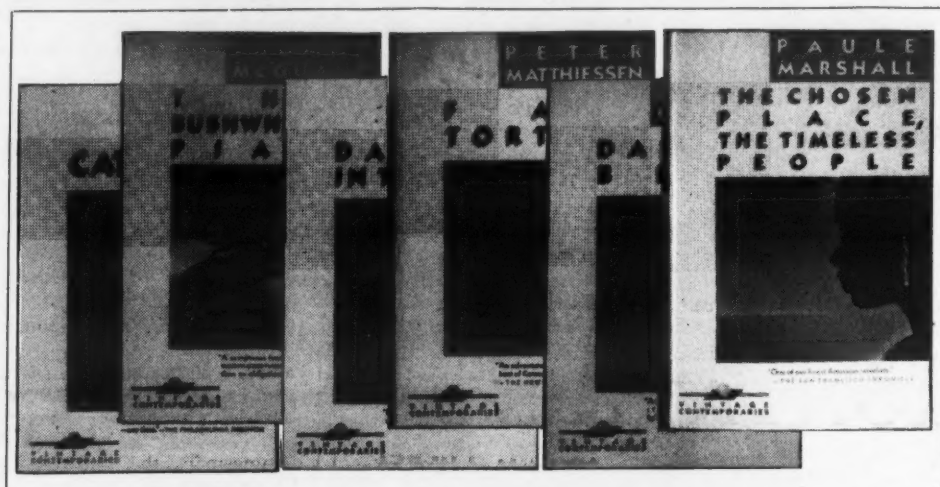

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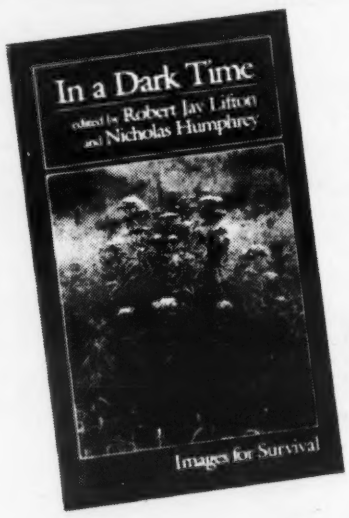

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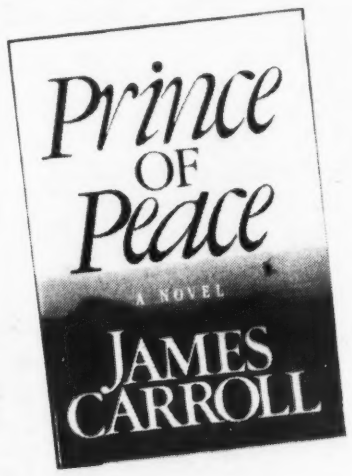

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Lasch

Continued from page 9

imagining — the oppression of women and children in the premodern family, and psychoanalytic feminists have charged that his view of narcissism is reductive and excessively bleak.

Lasch has repeatedly denied that his criticism of the family's critics implies any "nostalgia" for the vanishing (by his account) patriarchial order. In scattered passages he has characterized that order as "despotic" and "essentially exploitive"; and replying directly to his own critics (in the preface to the paperback edition of *Haven in a Heartless World*), he declares forthrightly that "the justice of women's demand for equality remains too obvious to ignore" and that "economic subordination for women is morally indefensible and . . . no longer provides the basis for a good marriage, if indeed it ever did." But Lasch immediately qualifies that avowal: "The trouble with the feminist program is not that economic self-sufficiency for women is an unworthy goal but that its realization, under existing economic conditions, would undermine equally important values associated with the family. While defenders of the family need to acknowledge the justice of the central feminist demands, feminists for their part need to acknowledge the deterioration of care for the young and the justice of the demand that something be done to arrest it." Whether and how "existing economic conditions" can be transformed to allow for both women's equality and "the care of the young" is a question that Lasch, characteristically, leaves open. Until it is answered, there will be no peace between feminists and "defenders of the family."

The Minimal Self is devoted to, among other things (*e.g.*, bringing contemporary political rhetoric and minimalist art under the explanatory paradigm of cultural narcissism), answering Lasch's more recent critics, especially feminist psychoanalytic theorists. According to Lasch, one of the most promising political developments of our time is the attempt by the

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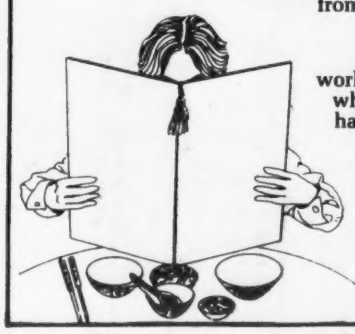

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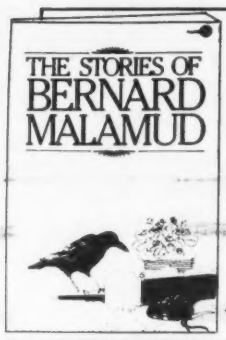

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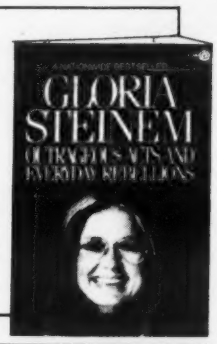

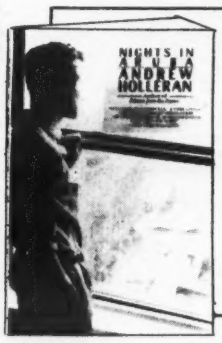

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feminist, environmental, and peace movements to work out a critique of "instrumental reason" — *i.e.*, of rationality conceived as technological mastery over nature and social organization. Part of the imaginative and theoretical underpinning of this critique is the idea that there is something essentially masculine about conquest, dominance, perhaps all purposeful activity, and something essentially feminine about nurture, mutuality, tranquillity. Freudian feminists have put this familiar notion into its most sophisticated form. Freud distinguished between two regulative agencies within the psyche: the superego, mediator of externally imposed norms, and the ego-ideal, an ambiguous concept that aims to capture the outwardly directed aspects of the fantasy of overcoming separateness. The superego makes possible autonomy, individuality, detached rationality. The ego-ideal motivates imagination, play, self-sacrifice, and the desire for loving union. Feminists argue that the long history of male dominance is a history of the moral hegemony of the superego. The monopoly of child rearing by parents of one sex — mothers — distorts the psychic development of boys and girls into artificial asymmetry. The collectivization of child rearing will correct that asymmetry and usher in a dual reign of superego and ego-ideal. Promethean values have brought us to the brink of planetary destruction; it is time to temper them with narcissistic ones.

Lasch admits the plausibility of this far-reaching thesis. But he argues back that assigning a gender to psychopathology is ultimately misleading. All of us, men and women alike, suffer the predicament — infantile dependence — to which narcissism is a response, and all of us now grow up in a culture that makes coming to terms with that predicament more difficult than ever before. The "masculine drive" for technological omnipotence, for perfect self-sufficiency, and the "feminine" desire for mystical union, for perfect harmony, are a coordinate pair, mutually reinforcing and equally futile. "Masculine" solipsism and "feminine" symbiosis both seek to deny the unbearable facts of separation and dependence. Prometheus and Narcissus are "brothers under the skin."

If not Prometheus or Narcissus, where is the model of a sane culture? Lasch, again characteristically, does not say. But in the final pages of *The Minimal Self*, he throws out some hints. He raises the intriguing possibility that psychoanalytic theory of "transitional objects" may provide support for the classical theory of "practical reason" — Aristotle's doctrine that the goal of work and politics is not the satisfaction of discrete "interests" but the formation of character through submission to the rules of a "practice," such as science, art, or public debate. What these two notions have in common, according to Lasch, is that they point the way to an "evolutionary" rather than a "regressive" achievement of the ego-ideal's quest: union with the Ideal and release from desire. Only a disciplined relationship to a manmade order of objects and practices can hold in tension the demands of external reality and the unconscious urge to return to the womb. In this tension, in our acknowledgment of this conflict, is our fragile peace.

Belief in the ineluctability of conflict is the essence of tragic consciousness. In this sense, in its insistence that "lovemaking, artistic creation, and play," along with all other purposeful activities, "become most deeply satisfying when they remind us of the tension that precedes release, the separation that precedes reconciliation, the loss underlying restoration, the unavoidable otherness of the other," Lasch's vision is fundamentally tragic. At once conservative and revolutionary, it suggests that genuine democracy and a tragic view of life are not only compatible but inseparable. □

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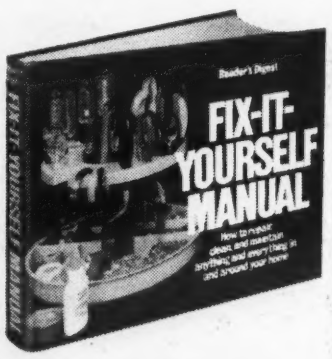

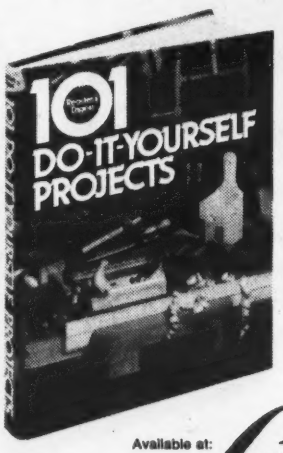

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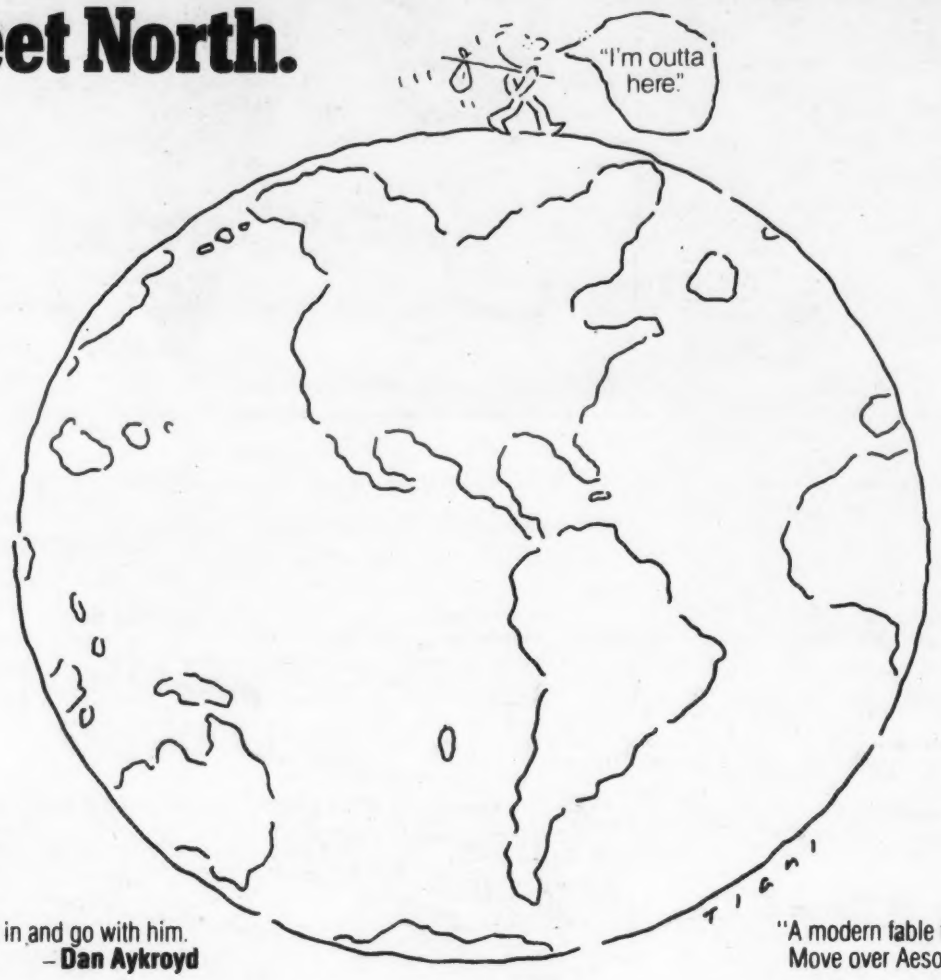

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"I've been a kid, and I've been a free agent, but if I'm perfectly honest with myself I couldn't hold a candle to NORTH in either category." – **Rusty Staub,** New York Mets

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"Any similarities between NORTH's folks and the author's folks are purely coincidental." – **the Author's Folks**

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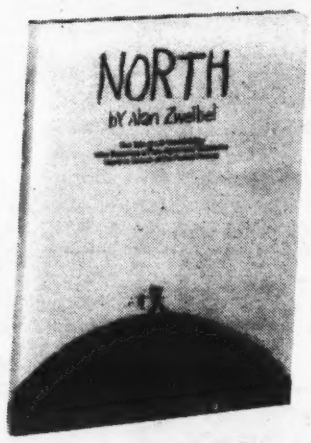

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D U N E

Frank Herbert's science fiction novel, *Dune*, first published in hard-cover in 1965, was that troubled decade's literary lodestar. The book not only delineated an extraordinary universe of the future, but within a framework of rare adventure also created a life-affirming metaphor in which positive human potential, developed to its highest power, prevails intimately over even the deepest entrenched evil.

Now, almost 20 years after the initial book's appearance, the *Dune* series - its worlds, its peoples, its surreal technology and its awesome creatures - has become literary legend. The *Dune* following, spread worldwide, continues to grow. And now, with the film "Dune," it all comes to life via the big screen.

continued on page three

A SPECIAL SECTION PRESENTED BY:

Phoenix 104 FM WBCN jordan marsh SACK THEATRES

ADVERTISING SUPPLEMENT TO *THE BOSTON PHOENIX*, DECEMBER 4, 1984

DUNE IS A UNIVERSAL PICTURES RELEASE

JM CHRISTMAS

Sensational Sights and Sounds

DECEMBER

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25				

■ *It wouldn't be Christmas without Santa Claus, but the "jolly ole elf" is just part of the excitement planned for you at our Downtown Boston store.*

Dune *. . . Welcome to a "world beyond your experience. Beyond your imagination." Yes, Dune—the motion picture is here and JM continues the excitement with a fabulous Dune exhibit of costumes, furniture and props from the actual movie. It's all happening on our third floor in a special Dune environment, open Dec. 1.*

Own a piece of Dune! *This is the place to own something sensational! Enter our drawing now in any JM store and you could own a chair used at the conference table of Duke Leto on the desert planet of Arrakis.*

Win tickets to Dune! *You can attend a special screening of Dune, Dec. 15, at Boston's Sack Cheri. Just enter your name in our Dune ticket giveaway. Everyday (Dec. 1st through 10th) 30 names will be drawn. See store display for additional information.*

12 noon–2:00 p.m.
The Aureus Quartet, strolling through the store

6:00–8:00 p.m.
The Advent Carollers, strolling through the store

12 noon–2:00 p.m.
The Aureus Quartet, strolling through the store

6:00–8:00 p.m.
The Gilded Harps, 2nd floor Investments

12 noon–2:00 p.m.
The Aureus Quartet, strolling through the store

1:00–3:00 p.m.
Brass Trio from New England Conservatory (trumpet, French horn, trombone), 3rd floor

12 noon–2:00 p.m.
The Aureus Quartet, strolling through the store

Mime and magician, Jim Vetter, strolling through the store

6:00–8:30 p.m.
Fine Companions, members of the Greenwood Consort (wind and lute), strolling through the store

12:30–2:30 p.m.
Brass Trio from New England Conservatory, 3rd floor

6:00–9:00 p.m.
The Victorian Carollers, strolling through the store

10:00 a.m.–12 noon
The Singing Toy Soldiers Quartet, strolling through the store

12 noon–2:00 p.m.
The Hullaballoo Puppets, 6th floor

6:00–8:00 p.m.
The Singing Toy Soldiers Quarter, strolling through the store

12 noon & 2:00 p.m.
Discovery Puppets, 6th floor, Toys

4:30–6:30 p.m.
The Singing Toy Soldiers Quartet, strolling through the store

12 noon–2:00 p.m.
The Singing Toy Soldiers Quartet, strolling through the store

6:00–8:00 p.m.
Richard Martell, caterer of Gourmet Buffets, with hot/cold hors d'oeuvres, 4th floor

Tete-a-tete flute/guitar duo, street floor

12 noon–2:00 p.m.
Singing Toy Soldiers, strolling through the store

Mime Debbie O'Carroll, strolling through the store

6:00–8:30 p.m.
Fine Companions, members of the Greenwood Consort (wind and lute), strolling through the store

12 noon–2:00 p.m.
Singing Toy Soldiers, strolling through the store

6:00–8:00 p.m.
The Classic Swing (bass/jazz harp), street floor

Richard Martell, caterer of Gourmet Buffets, with hot and cold hors d'oeuvres, 4th floor

12 noon–2:00 p.m.
Singing Toy Soldiers, strolling through the store

The Classic Swing (bass/jazz harp), 2nd floor

12 noon–2:00 p.m.
Magician Peter O'Malley on skates, 6th floor Toys

6:00–9:00 p.m.
The Victorian Carollers, strolling through the store

12 noon–2:00 p.m.
The Singing Toy Soldiers Quartet, strolling through the store

2:00–4:00 p.m.
Dollee the Clown face painting, 6th floor Toys

12 noon–2:00 p.m.
Tete-a-Tete flute and guitar duo, 2nd floor

2:00–4:00 p.m.
Magician Peter O'Malley on skates, 6th floor Toys

4:00–7:00 p.m.
Victorian Carollers, strolling through the store

12 noon–2:00 p.m.
The Singing Toy Soldiers Quartet, strolling through the store

6:00–8:00 p.m.
The Gilded Harps, 2nd floor Investments

Holiday drink ideas–Serendipity Restaurant, 5th floor

12 noon–2:00 p.m.
Dollee the Clown face painting, 6th floor

6:00–8:00 p.m.
Brass Trio from the New England Conservatory, 3rd floor

Holiday drink ideas—Westin Hotel, 5th floor

6:00–8:30 p.m.
Fine Companions duo, members of the Greenwood Consort, strolling through the store

6:00–8:00 p.m.
Holiday drink ideas—Lord Bunbury Restaurant, 5th floor

Singing Toy Soldiers, strolling through the store

12 noon–2:00 p.m.
The Gilded Harps, 2nd floor

2:00–4:00 p.m.
Dollee the Clown, 6th floor

12 noon–2:00 p.m.
Mime and Magician Jim Vetter, strolling through the store

6:00–9:00 p.m.
The Victorian Carollers, strolling through the store

12 noon–2:00 p.m.
The Advent Carollers, strolling through the store

Mime Debbie O'Carroll, strolling through the store

5:00–7:00 p.m.
The Singing Toy Soldiers, strolling through the store

12 noon & 2:00 p.m.
Discovery Puppets, 6th floor Toys

2:00–4:00 p.m.
Dollee the Clown, 6th floor Toys

4:00–7:00 p.m.
The Victorian Carollers, strolling through the store

jordan marsh *This is the place!*

Jordan Marsh ■ A Unit of Allied Stores 447A

continued from page one

Dino De Laurentiis presents a David Lynch film, "Dune," starring (in alphabetical order) Francesca Annis, Leonardo Cimino, Brad Dourif, Jose Ferrer, Linda Hunt, Freddie Jones, Richard Jordan, Kyle MacLachlan, Virginia Madsen, Silvana Mangano, Everett McGill, Kenneth McMillan, Jack Nance, Sian Phillips, Jurgen Prochnow, Paul Smith, Patrick Stewart, Sting, Dean Stockwell, Max Von Sydow, Alicia Roanne Witt, and Sean Young. The Universal Release is produced by Raffaella De Laurentiis and directed by David Lynch, who also wrote the screenplay based on the novel by Frank Herbert. Freddie Francis is the director of photography and Anthony Masters is the production designer. Mechanical special effects are by Kit West, with additional visual effects by Albert Whitlock, creatures created by Carlo Rambaldi, special photographic effects by Barry Nolan and costume design by Bob Ringwood. Music is by Toto with the prophecy theme by Brian Eno. Anthony Gibbs is the film editor. Jose Lopez Rodero is the associate producer.

It is the year 10,991. The Princess Irulan (Virginia Madsen), framed luminous against a starfield in the Universe's endless night, tells us of many things. She speaks of her father the Padishah Emperor (Jose Ferrer) and his plots; of the red sappho juice which, staining the Mentats' lips, makes them human computers, and of the secret Bene Gesserit sisterhood who, over 90 generations of directed breeding, have intrigued to beget the Super-Being who will be their tool. Now the story begins.

On the desert planet Arrakis, known as Dune, in a deeprock stronghold beneath the restless sands, the Reverend Mother Ramallo (Silvana Mangano) intones an ancient prophecy to the Fremen, the elusive people whom she calls "the secret of the Universe." "One will come," she says, "bringing the Holy War, the Jihad, which will cleanse the Universe and bring us out of the darkness."

He has come. On the water-blessed planet Caladan, the Lady Jessica (Francesca Annis), having disobeyed her Bene Gesserit sisterhood's order that she bear a daughter, has instead given birth to the son that her lord, Duke Leto Atreides (Jurghen Prochnow), so dearly wants. More, she has dared cherish an audacious dream that Paul, the boy so conceived, will be the Kwisatz Haderach, "the one who will bridge space and time," for whom the magic-powered Bene Gesserit wait.

Paul (Kyle MacLachlan) is now a young man. Under the order of the Padisha Emperor, the House Atreides, together with its thousands of retainers, is being sent from green Caladan, to water-starved Arrakis. There the life-prolonging spice Melange is mined; spice upon which use depends the Spacing Guild's critical ability to navigate the Universe. The Atreides are to hold Arrakis in fief-complete, replacing their mortal enemies the Harkonnens. But the order is in fact a trap set in covert league with the Harkonnens by the Padishah Emperor himself.

Upon Arrakis, the mythic dream unfolds: the betrayal and murder of Duke Leto; the flight of Paul and his mother from the Harkonnen onslaught and their miraculous survival in the arid sands; their discovery of what the Fremen have for centuries successfully hidden from the entire Universe. In tests of flesh and spirit, mind and will, Paul gradually hardens, developing mystic skills theretofore unknown. At last, an epic battle, allied with the desert people astride an army of mammoth sandworms they have tamed, Paul defeats the Harkonnens, routes the Great Houses of the Landsraad and, holding in ransom the irreplaceable spice, brings both the malignant Spacing Guild Navigators and the Padishah Emperor to their knees.

Finally then, Paul accepts his fate. He is indeed the Kwisatz Haderach, the person the Bene Gesserit have schemed over eons to produce. But he is more. Paul Atreides, "something different, something unexpected," is his own man destined to bring the Universe out of darkness in ways beyond even the Bene Gesserit's plan or control.

The Dune Books Are Here!

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Book Two in the Magnificent Dune Chronicles—
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CHILDREN OF
DUNE
FRANK HERBERT
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David Lynch

Based upon the novel by
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jordan marsh INVITES YOU TO THE WORLD OF "DUNE"

Continue the journey to "a world beyond your experience, beyond your imagination" when you attend the "Dune" exhibit of costumes and furniture, opening December 1 on the third floor of the Jordan Marsh Boston store. JM's interest in "Dune" goes back to last summer, when *JM Magazine* "sneak previewed" the movie with a full-page story and pictures on the upcoming film. This season, JM's Christmas luxuries catalogue features the opportunity to own a piece of Dune forever. By entering the drawing in any JM store, you could own the chair used at the conference table of Duke Leto on the desert planet Arrakis. While in store you'll see the following costumes and props:

Three costumes worn by Francesca Annis as the Lady Jessica: green velvet Caladan cloak with fox trim, ceremonial robe with grey gauze undergarment, and pale beige nightgown with antique embroidery. A lavish, six-piece black and gold dress with crown and veil worn by the palace attendants. A russet corder robe worn by the Head Monk during the Waters of Life ceremony. The unique Still suit, a body enclosing garment invented on Arrakis. Its fabric is a micro-sandwich performing functions of heat dissipation and filter for bodily wastes. Reclaimed moisture is made available by tube from the catch pockets. An elaborate emperor costume worn by Jose Ferrer as the Padishah Emperor Shaddam IV. The long quilted jacket and pants worn by Linda Hunt as a Sietch housekeeper. A black jumpsuit of the Sardaukar — the soldier-fanatics of the Padishah Emperor, known for their military training emphasizing ruthlessness and a near-suicidal disregard for personal safety. A Caladan uniform with great coat worn by Freddie Jones as Thufir Hawat. Male and female costumes worn by the Fremen when in the Sietches on the desert planet Arrakis (Dune). Blue plastic uniform worn by Paul Smith as Beast Rabban, nephew of Baron Harkonnen. From the furniture and props collection, the podium from the training room on Caladan. The screen atop the podium was used to view activities in the universe. Various props include a 20-foot green and black banner from the House of Atreides, Sardaukar rifle, medical gun, gold laser pistol with brown belt and buckle, Virgin stick, black laser pistol-knife with belt and holster, sound gun, Crysknife, silver communication device, black boards mounted with silver emblems, and some ordinary sounding objects that prove otherwise — a metal box and a pair of binoculars. Concurrent with costumes and props, there will be a short film on the making of the movie, "Dune," and a brief clip.

---

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Throughout the past year, WBCN listeners have been invited to attend dozens of incredible movie preview screenings — before the general public. Recent screenings include "Give My Regards to Broad Street," "Wild Life," "The Razor's Edge," "Body Double," "Indiana Jones and the Temple of Doom," "Repo Man," "Terms of Endearment," and "Buckaroo Banzai." And now "Dune." Stay tuned to WBCN for details on how you can win free tickets to a special screening of "Dune." We keep you tuned in to great films because we're your #1 Cinema Connection!

AS USUAL,

104 FM WBCN

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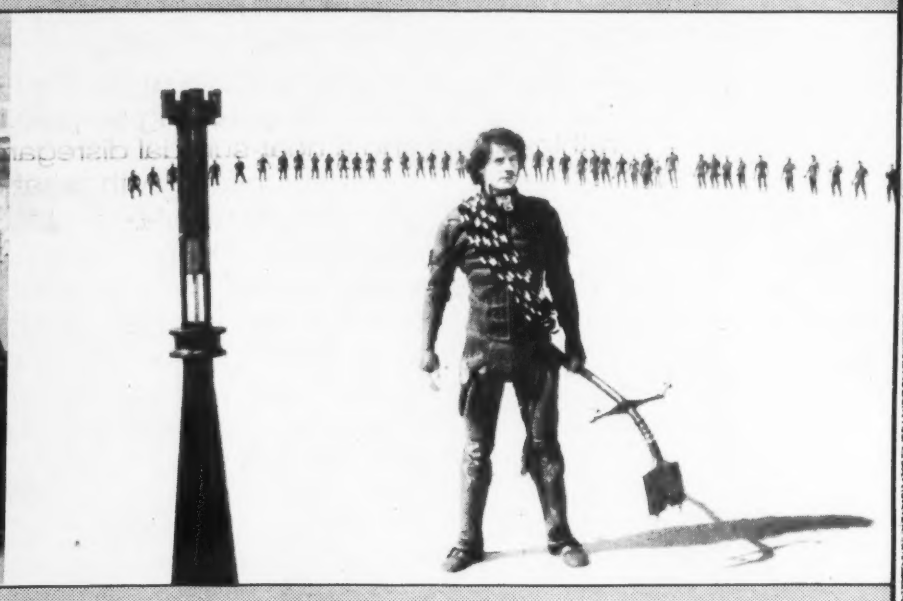
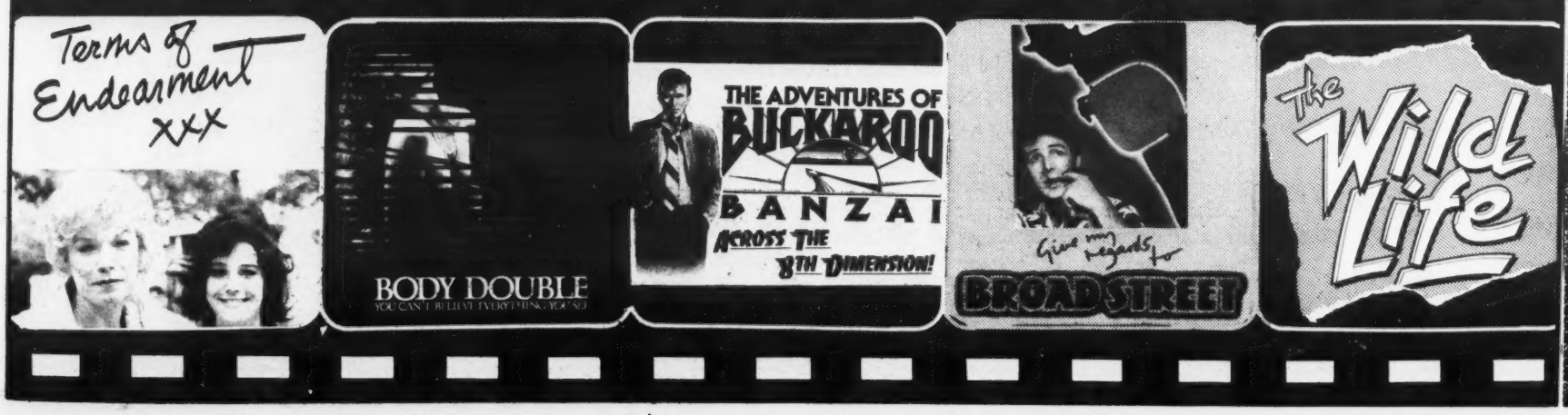
A WORLD BEYOND YOUR EXPERIENCE, BEYOND YOUR IMAGINATION.



D U N E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and its source of ultimate power.
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OF 'PURPLE RAIN'

DETAILS INSIDE

Prince: Where he's been ...

When you see the film, Purple Rain, you get a glimpse of Prince — an introverted man, with an extroverted stage performance. Purple Rain offers a crash course of sorts on the complexities of Prince — his story, his background.

Conceived by Prince, Purple Rain mirrors Prince's own upbringing. Born in Minneapolis, Minnesota, Prince Rogers Nelson inherited his parents' musical talents. His father, John Nelson, whose stage name was Prince Rogers, was a jazz pianist at night, an employee of Honeywell during the day. His mother sang in his father's band.

Prince's beginnings were rough. After his parents divorced, he lived with various family members; living with his father for a while, his mother and stepfather, and his aunt.

He finally settled in with a friend, Andre Cymone. Here in his basement bedroom , Prince began to create the kind of music that would make him famous. He taught himself to play over 20 instruments amid the lax atmosphere provided by his friend's lenient mother. In that basement, Prince first began to devise his own philosophies, his own sense of visual style, and to gather around him individuals who would share his deeply personal vision of life and of potential utopias. "My brain was free of everything; I didn't have anything to worry about. I knew it was okay to explore anything I wanted down there in the basement because things weren't forbidden anymore. That's when I realized that music could express what you were feeling and it started coming out in my songs — loneliness and poverty and sex."

While in high school, Prince began recording in a small studio in Minneapolis. In exchange for playing piano for a commercial, the studio's owner, Chris Moon, allowed Prince to use the sound equipment. There Prince worked on a demo tape.

After graduating high school, Prince moved to New York and used the demo to seek a record deal. Three companies offered to sign him, but insisted on putting Prince with a record producer. Prince turned down all three deals, adamantly insisting that he would sign only if he could produce himself. When no one would agree to those terms, he returned to Minneapolis and his friend's basement "where I could deal with the centipedes and poverty better because I knew that I could make it." In fact he did "make it" when Warner Brothers Records offered him a deal that granted him complete control in the recording studio.

Though the light, sweet pop and funk of Prince's debut album, FOR YOU, attracted attention, it only hinted at the 18-year-old artist's potential. The 1979 monster LP, PRINCE, peeled away more of the layers covering his unbridled talent. A single off the album, "I Wanna Be Your Lover" went to number one on the Billboard soul chart, and Prince's musical style seemed to be set.

But DIRTY MIND surprised just about everybody with its sharper funk laid down behind sexually blunt lyrics about giving head and sleeping with your sister. "There is a reason I'm doing these songs," Prince said at the time of the LP's release. "I'm coming to grips with myself and I want to tell the truth." On the album cover Prince stood decked out in bikini briefs and a studded trench coat. A sticker pasted next to his photo warned the casual browser about the record's raw language.

By the time CONTROVERSY emerged in 1981, it was obvious that Prince dared to write about subjects normally forbidden in popular music, and that he touch on these subjects because he felt they were too important to overlook.

Prince's 1999 album, released in 1982, sold over 5 million records and won rave reviews. It is still on the charts after 105 weeks. The Boston Phoenix reported that although most of Prince's admirers think he writes "smashing song lyrics," "dancers know his strength lies in the slash of his rhythms." And on 1999, "Prince delivers his most agile, most delicately forceful dances."

Then Prince made a change. For the first time, he worked in conjunction with his band, the Revolution, to write, produce, and perform the soundtrack to Purple Rain. In all his other studio recordings, Prince had done it solo — playing every instrument, singing all the vocal lines, producing the entire album and concept. Now, he shares the duties.

The Purple Rain soundtrack was in the #1 spot on the charts for months, and will most certainly be the biggest selling record of 1984.

Joyce Millman of The Boston Phoenix said "Purple Rain is his finest, most concise album since Dirty Mind and the most generous, eclectic example of his virtuosity ever. This pop/punk/soul/funk/gospel/rock/raunch shepherd has a message for every one of his lambs, from the heavy-metallic eruption "Darling Nikki" to the Indian-flavored chant "When Doves Cry" to the funky-Broadway stomp "Baby I'm a Star."

...and where he's going

Prince has recently begun a cross country tour with his band, the Revolution. After selling out all his concert dates in Detroit, Prince is moving on to sell out performances in Washington, DC, as well as an undetermined number of concert stops in other U.S. cities. If you've only seen Prince on film, you must see him on stage. It is the most vital experience rock and roll has to offer.

According to People magazine, Prince has altered his stage performance slightly. He has "tamed his sexual shtick . . . gone are the bikini briefs and his trademark, the pervert's trench coat." But don't let that worry or disappoint you. "What remains is enough to satisfy the most demanding fans: stiletto-heeled splits and leaps, wicked sonic screams and suggestive pelvic thrusts."

With the popularity and success of his first feature film, there is talk Prince is planning another movie, to follow on the footheels of Purple Rain. Joe Ruffalo, one of the producers who helped finance Purple Rain, is working on the second film, tentatively slated for late 1985. According to Ruffalo, Prince will be writing the score and the script. You can be sure it will show us even more of the heart and soul of Prince

Discography

Singles

"Why You Wanna Treat Me So Bad?"/"Baby," October 1977
"So Blue"/"Soft and Wet," June 1978
"Just As Long As We're Together"/"In Love", November 1978
"I Wanna Be Your Lover"/"My Love is Forever", August 1979
"Still Waiting"/"Bambi", March 1980
"Uptown"/"Crazy You", September 1980
"Dirty Mind"/"When We're Dancing Close and Slow", November 1980
"Controversy"/"When You Were Mine", September 1981
"Let's Work"/"Ronnie Talk to Russia", January 1982
"Do Me, Baby"/"Private Joy", July 1982
"1999"/"How Come U Don't Call Me Anymore?", September 1982
"Little Red Corvette"/"All the critics Love U in New York", February 1983
"Delirious"/"Horny Toad", August 1983
"Let's Pretend We're Married"/"Irrestible Bitch", November 1983
"When Doves Cry"/"17 Days", May 1984
"Let's Go Crazy"/"Erotic City", July 1984
"Purple Rain"/"God", October 1984

Albums

For You, April 1978
Prince, August 1979
Dirty Mind, October 1980
Controversy, October 1981
1999, October 1982
Purple Rain, June 1984

All recordings released by Warner Bros. Records

Design and Layout: Jose Invêncio.
Cover: Caryn Hirsch

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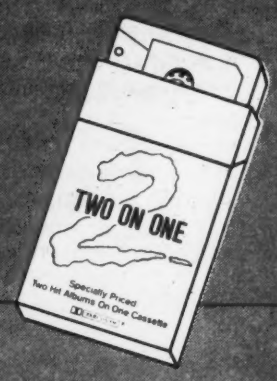

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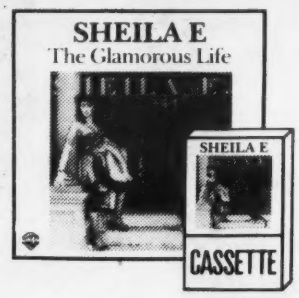

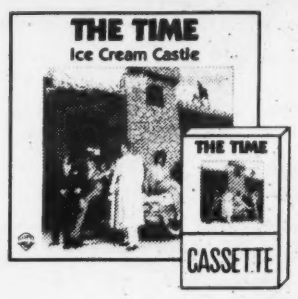

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Los Angeles Herald Examiner — *Mikal Gilmore*

"The best rock film ever"

"The introduction portion of Prince's much-awaited debut film, "Purple Rain," beats anything else on this year's (movie) market for sheer visceral exhilaration. Prince hits the screen like the threat and promise that he is, inspiring the audiences in San Diego to the kind of uncalculated sexual hysteria I haven't heard since the Beatles tore across the opening frames of "A Hard Day's Night" 20 years ago this month. In vivid, fast-cut motions — that might have been learned from such go-for-broke visual stylists as Walter Hill or even Russ Meyer — Prince and director Al Magnieri establish the idea of this firebrand's intractable psyche with a palpable and provoking force.

Village Voice — *Carol Cooper*

"Purple Rain is a fast, kinetic, intentionally murky excursion into the mental landscape of a short, beautiful black American rock star. That's it — that's what you pay for and that's what you get: the music, the perspective, the bizarre iconography and autobiographical wish fulfillment of an obsessive introvert from Minneapolis, Minnesota. Miraculously, Purple Rain works, which is yet another tribute to the strength of the peculiarly charismatic gestalt of Prince Rogers Nelson."

Boston Globe — *Steve Morse*

"Prince dominates this film by the sheer force of his eccentric hedonism. Whether he's hiding behind thick, moonshaped shades or a black Lone Ranger mask curled around his eyes, he appears ready to explode at any time. And explode he does during numerous concert sequences where he paws at himself, fingers his guitar lasciviously, shrieks like James Brown and struts around the stage trying to capture the attention of his favorite lady, Apollonia, played [illegible] perfection by the unschooled [illegible] Kotero. [illegible] this film is hard to beat."

Boston Herald — *Carrie Rickey*

"Prince reigns in his own debut."

"Prince, funk royalty and heir apparent to Michael Jackson with a sex drive — an unbeatable combination [illegible] his rhythms make the audience get up and get down."

The NewPaper — *Scott Duhamel*

"Most of you have at least a passing knowledge of exactly who and what Prince is. A 24-year-old singer, composer, and performer, Prince has made his mark by doing his best to trample down barriers across racial, sexual and musical lines and has managed to come up with some Top 40 hits in the process. Now, at a time when the airwives are drowning in rock sleaze and emptiness, Prince has made yet another bold move — a full-length rock and roll feature film treading the thin line between Big Concept Rock Video and back-to-basics movie. And yes, simply put, he's pulled it off.

"One of the film's most successful elements is that it truly conveys Prince's multi-level performing character, part dreamy Mr. Mystic, part strutting swagger, part silky Smokey, part wham-bam Little Richard, he bridges the gap between roots rock and so-called new wave, between black funk and white punk, and he does it with an almost evangelical fervor."

Time Magazine — *Jay Cocks*

"If music alone could make a movie masterpiece, then Purple Rain might have a shot. Its score is ecumenical rock, echoing everyone from Hendrix and Sly Stone to Brian Wilson and Earth, Wind and Fire, yet remains entirely original overall. It may have the best original rock music ever written for a movie.

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The Making of Purple Rain

Conceived by Prince, while touring with his band the Revolution in 1982, Purple Rain is a Prince vision, projected onto the silver screen. Not manufactured by any of the Hollywood machinery, Purple Rain was developed as a concept by Prince in a notebook he carried with him from concert to concert. During 1982 and 1983, Prince's managers — Joe Ruffalo, Steve Fargnoli and Bob Cavallo — sent Grammy award winning writer William Blinn on the road with Prince to help develop the script. Next to join the team was a young producer, Albert Magnoli, whose most recent accomplishmant was that of editing the movie, Reckless. Magnoli read the script, and was intrigued. "I saw in the story the potential to do something very risky, very controversial — something that had a very strong meaning." At that point, Magnoli went to Minneapolis to finalize the script and to make the film.

Filmed in Minneapolis, Minnesota, the cast includes friends and members of various local bands. Apollonia, of Apollonia 6 plays Prince's singer-girlfriend. Morris Day, former drummer for Prince and the Revolution, is the leader of a rival band, the Time. Members of the Revolution are also featured in the film.

The story has shades of the tried and true "boy meets girl" plot line, but there's so much more. This semi-autobiographical tale is far more complex. It's the story of domestic violence, personal growth, urban living, exuberant stage performances.

And it's the exhilarating, forceful music that will grab you and make you want to experience Purple Rain again and again.

Already famous for his sexually brazen stage performances, Prince brings an ever so slightly subdued version to the screen. With lyrics that capture his wildest fantasies, "I knew a girl named Nikki, I guess you could say she was a sex fiend.", Prince lives up to his reputation of being lewd and naughty. And the musical performances are his outrageous best.

Several songs from the soundtrack have made it to the top 10 — "When Doves Cry" was #3 on the charts before the movie was released. Soon to to follow were its follow-up, the wild and bouncing "Let's Go Crazy" and the title track, "Purple Rain."

Newsweek magazine found Prince's music to be "hothouse deliriums of lust and transcendence (that) speak to anyone who converses in the primal parlance of rock and roll." It speaks to us all.

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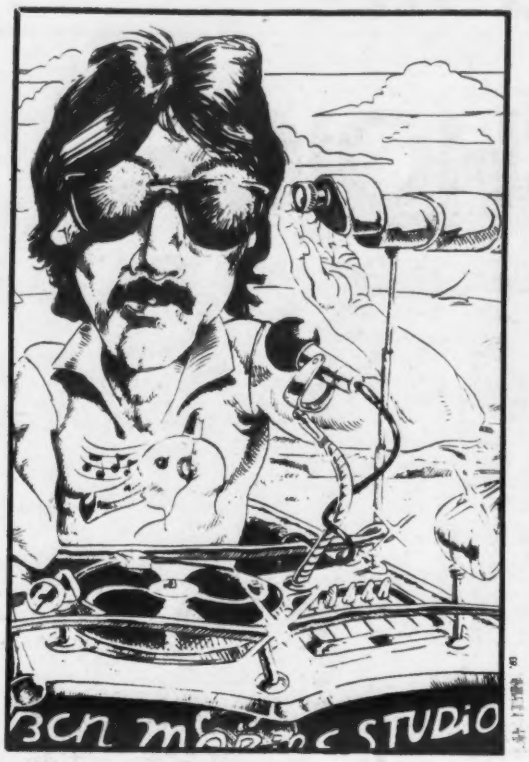

MARK PARENTEAU

"Prince is one of the most vibrant artists of the last 10 years. He's a person who brings sex back to Rock 'n' Roll, where it belongs. He's an entertainer who has the ability to turn on both men and women aurally and visually. We will enjoy Prince's music for years to come."

CARTER ALAN

"Prince is a true artist and has been acknowledged everywhere as such. But if you still think that's bull, go see the man perform. Everyone talks about his black jock strap and near-naked gyrations, but the real meat is his splendid guitar playing, multi-octaved golden throat and a parade of dazzling and sweaty muscular movements. A Prince show is in constant motion, and that includes the audience."

KEN SHELTON

"Prince is the missing link between Rock 'n' Roll and R&B. He has taken sex in music out of the closet, put it into the grooves and on the airwaves."

CHARLES LAQUIDARA

"I've never seen his videos because I don't get cable. I've never seen him live because I can't stay up that late, but I like his records a lot. A real lot."

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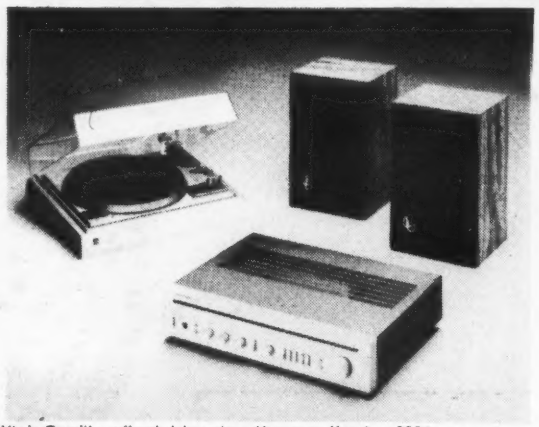

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THE ULTIMATE SYSTEM

The staff at Goodwin's is often asked to describe the ideal audio system. Usually, it is more curiosity about the ultimate rather than a true desire to buy that prompts the question.

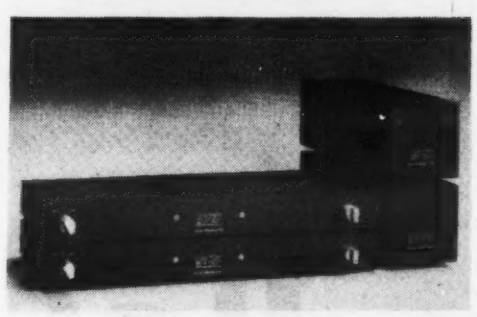
Whatever the motive, Goodwin's audio experts always enjoy providing their opinions because they, too, are fascinated by the best in music reproduction.

So here, for all of you who were either too bashful or too busy to ask, is a short description of one of Goodwin's Reference Systems.

The core of this system is all Mark Levinson . . . because Mark Levinson components make available a level of audio sophistication never before achieved. Rather than a meaningless proliferation of specifications designed to gladden the hearts of engineers, all Mark Levinson products feature a simplicity that makes their astonishing musical reproduction capabilities accessible to the neophyte as well as the audiophile.

Simply put, the quality and construction of hand-crafted, hand-made Mark Levinson components is so high compared to everything else that they are true works of art.

It's only natural, then, that our ideal system should feature a pair of Mark Levinson ML-6A mono preamps, a pair of Mark Levinson ML-2 mono power amps, a Mark Levinson ML-3 power amp, and a Mark Levinson LNC-2 electronic crossover.



To this core, we add a Van den Hul Type 1 cartridge, handmade in Switzerland to the most exacting specifications; a Goldmund tone arm and turntable for the most precise tracking available; and finally, two Magneplanar Tympani 4 speakers with direct driven ribbon tweeters for unprecedented clarity of sound.

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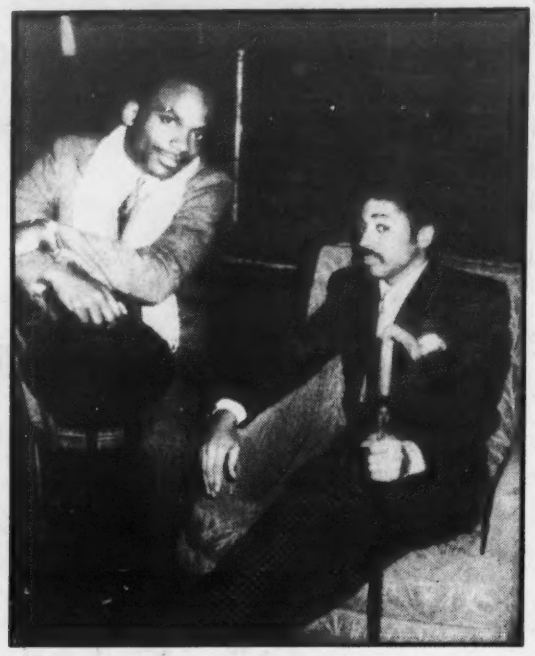
Sheila E.

Sheila E., a former percussionist for such jazz greats as Herbie Hancock and Billy Cobham, is now a headliner in her own right. Her new album, The *Gamorous Life*, has done well on the charts and could earn a gold record. And this past fall, Sheila E. and her 7-piece band appeared across the country, selling out all their shows. Prince showed up at some of Sheila's concert dates and performed with her on stage. She is now returning the favor, opening up Prince's current concert tour.

Apollonia 6

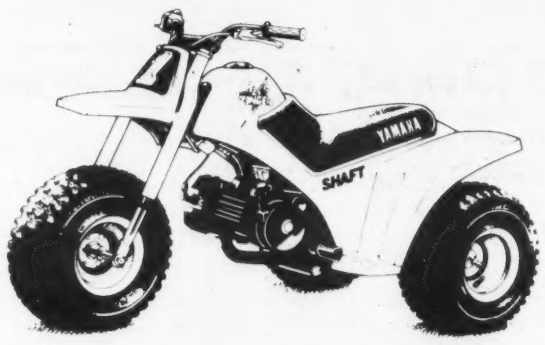
This all-girl, three member group is another of Prince's musical interests. Under his tutelage, they were taught how to dress and how to move during performances. The singers include Apollonia Kotero, Prince's leading lady in Purple Rain, Susan Moonshie, a native of Minneapolis, and Brenda Bennett, a Bostonian who was discovered one night when Prince dropped into the club where she was performing. Both Susan and Brenda were formerly with Vanity 6, a prototype of Apollonia 6. The group has released one of the songs they performed in Purple Rain, called "I'm a Sex Shooter."



The Time

Morris Day, lead singer of The Time, and Jerome Benton, Day's sidekick, play themselves in Purple Rain, adding a humorous touch to the film. After numerous stints working at part-time jobs in Minneapolis during the day and playing with bands at night, Morris Day approached a local group called Flyte Tyme with a carefully mapped-out vision of a new band. After one jam session, the musicians joined forces. When Prince heard the band play at a local club, he helped The Time secure a recording contract with Warner Brothers Records. The Time went out on tour and promptly began to sell out dates as headliners. Their concerts inspired screaming girls to literally swoon in theatre aisles. It's not surprising, then, that The Time's debut album went gold, and that their next LP is close to platinum. Their latest album is *Ice Cream Castle*.

How to make your kid happy this Christmas.



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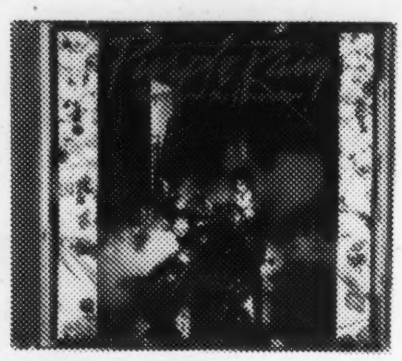

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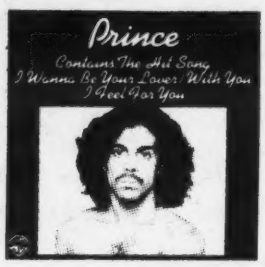

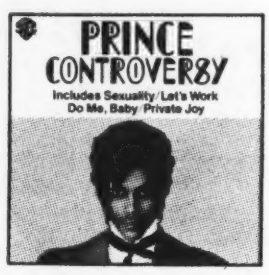

On Warner Bros. Records and Tapes

On album, cassette, and compact disc

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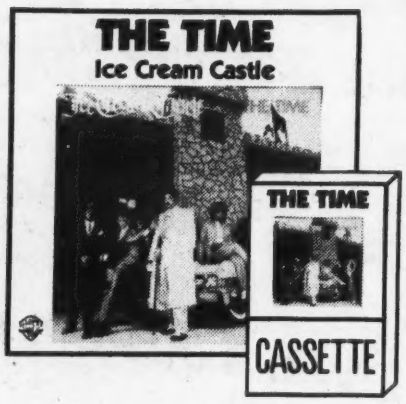

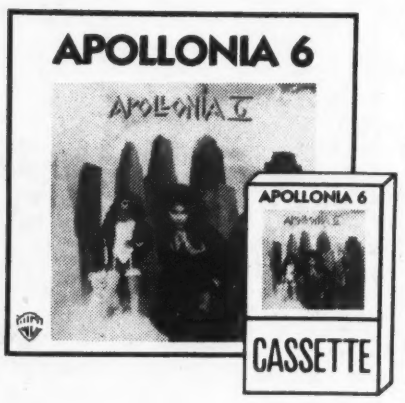

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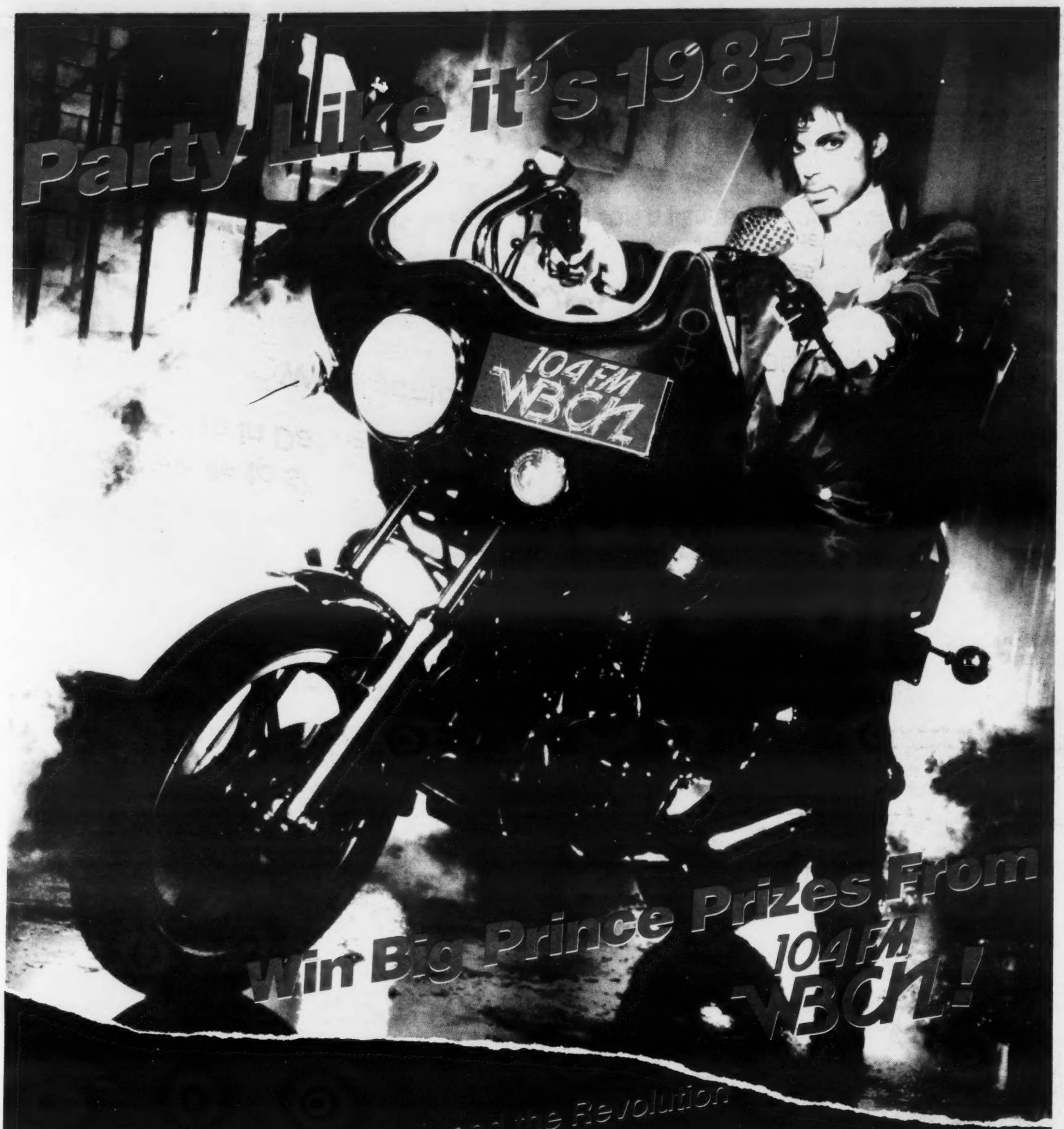

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